













ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, MARCH 26TH, 1913

AND CONTINUING UNTIL THE MORNING OF  
THE DATE OF SALE, INCLUSIVE

---

THE PRIVATE COLLECTION  
OF  
AMERICAN PAINTINGS

FORMED BY THE WIDELY KNOWN AMATEUR

WILLIAM T. EVANS, ESQ.  
OF NEW YORK

---

UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM

OF THE

PLAZA HOTEL

FIFTH AVENUE, 58TH TO 59TH STREETS, NEW YORK

ON MONDAY, TUESDAY AND WEDNESDAY EVENINGS

MARCH 31ST, AND APRIL 1ST AND 2ND

BEGINNING EACH EVENING AT 8.15 O'CLOCK



ILLUSTRATED CATALOGUE  
OF  
THE COLLECTION OF  
AMERICAN PAINTINGS

FORMED BY THE WIDELY KNOWN AMATEUR  
WILLIAM T. EVANS, ESQ.  
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
IN THE GRAND BALLROOM OF THE  
PLAZA HOTEL

ON THE DATES HEREIN STATED

PAINTINGS DESCRIBED BY  
MR. DANA H. CARROLL

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY, OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK  
1913





## CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.





# CATALOGUE

**FIRST EVENING'S SALE**

**MONDAY, MARCH 31, 1913**

**IN THE GRAND BALLROOM OF THE PLAZA**

**FIFTH AVENUE, 58TH TO 59TH STREETS**

**BEGINNING AT 8.15 O'CLOCK**

No. 1

WILLIAM MERRITT CHASE, N.A.

AMERICAN 1849—

*NEAR BAY RIDGE*

*Height, 10 inches; length, 14¾ inches*

THE water of the Narrows is a silvery gray and blue, reflecting the pale blue sky and thin white clouds, which are tinged with a fleeting pink. Along the shore are factories and dwellings, with a patch of lawn visible and smoke blown from tall chimneys. In the stream are many sloops and schooners, at anchor or tied up to wharves, their tall poles rising skyward and topsails bunched above the crosstrees.

*Signed at the lower right, WM. M. CHASE.*

*Purchased from the Holland Galleries.*



No. 2

CHARLES C. CURRAN, N.A.

AMERICAN 1861—

*BUTTERFLIES*

(Water Color)

*Diameter, 12 $\frac{1}{4}$  inches*

AGAINST a solid circular background of grayish-blue, and against the light, a nude and red-haired maiden is portrayed at three-quarter length, seated on a bank of flowering greenery with her back three-quarters to the spectator, her face in profile. She looks down at a vivid green and blue butterfly, and other butterflies flutter about.

*Signed at the lower right, CHAS. C. CURRAN, 1904, with the title.*

*Purchased at Salmagundi Club sale.*

No. 3

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*PEGASUS*

*Height, 9 inches; length, 12 $\frac{3}{4}$  inches*

FROM a low green spot in a wild and rocky landscape a white steed rears upon his hind legs and points his nose skyward, a small rider in pale blue clinging to his neck. The group is seen against a broad black tree trunk and clump of brush, before a sky of swirling white clouds.

No. 4

SAMUEL COLMAN, N.A.

AMERICAN 1833—

*MOONRISE AT VENICE*

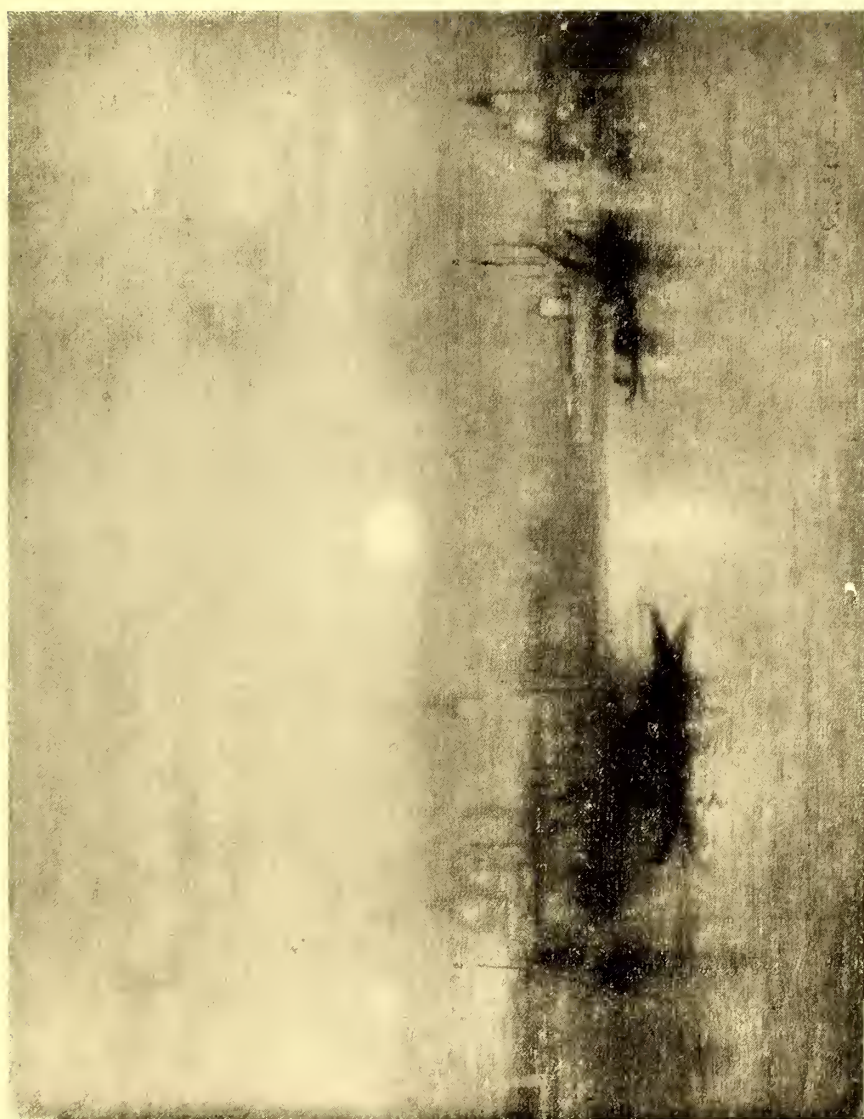
*Height, 10½ inches; length, 13½ inches*

It is dim twilight, and the lands and the waters are seen as within a gray veil, against a low background of thick, slaty-blue horizon haze. Out of the haze the pale, full moon is rising, reflecting a white pathway on the broad water which makes up the foreground. Here a dark gondola or two, with a light under the *baldacchino*, and one or two sail are seen on the canals, and beyond them in misty distance domes and campaniles above low masses of indistinct buildings.

*Signed at the lower right, SAMUEL COLMAN.*

*From the Colman sale, American Art Association.*







No. 5

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN 1871—

*THE BATHER*

*Height, 11¾ inches; length, 14¾ inches*

A YOUNG woman with reddish-yellow hair is seated, nude, upon a dark green drapery thrown over a ledge of rock in a sequestered nook by the side of a rushing brook. Her back is toward the spectator but she turns her head to look over her left shoulder so that her face is seen three-quarters front, as she sits with her right foot crossed over her left knee, her left hand resting on it. The rocks are yellowish-brown and dull green, and the tumbling light green water of the stream is further lightened by the foam churned up in its swift flight among the small boulders in its course.

*Signed at the lower right, FRED'K BALLARD WILLIAMS.*

No. 6

WILLIAM A. COFFIN, N.A.

AMERICAN 1855—

*A RAINY DAY*

*Height, 14 inches; length, 20 inches*

LUSH meadows and cultivated fields divided by bush-hedges and trees cover a broad hillside and hollow. A road crosses diagonally, leading in the direction of groves and buildings on a distant ridge along the horizon, all but obscured in the dimness of a dark day and still-descending rain. The gray rain-clouds become darker toward the left, where the force of the storm is seen; all the landscape is wet, and the still foliage droops.

*Signed at the lower right, WM. A. COFFIN.*

No. 7

RICHARD PAULI

AMERICAN 1855—1892

*EVENING*

*Height, 13¾ inches; length, 22 inches*

DAY has hardly gone, but the crescent moon is showing her pale yellow form in the sky, and two bright planets appear above her, unobscured by the plentiful nebulous clouds, still tinged with sunset colors, which lightly veil the visible heavens. The landscape is low and flat, with gentle undulations that in the sunset hour almost spell a lullaby, and a shallow lagoon or inlet sweeps across the picture, a clump of trees on its farther shore interposing their shadows between the lighter reflections of the distant sky.

*Signed at the lower right, RICHARD PAULI.*

*Purchased from A. Ludwig.*



No. 8

EASTMAN JOHNSON, N.A.

AMERICAN 1824—1906

*CORN HUSKING*

*Height, 8 inches; length, 27 inches*

A JOYOUS picture with all the life of a sketch at one go, presenting a company of neighbors at a husking bee in a field adjoining a farmyard and large barn. The gathering—their numbers indicating an out-turning of the whole neighboring countryside—produces a scene of abounding life, good cheer, fellowship and industry in a bucolic America that is passing away. Near the big barn, huge rounded stacks are piled, the green field before them, where the busy company is assembled in varicolored costume, being almost wholly covered with the yellow discarded husks of the garnered maize.

*Signed at the lower left, E. J., OCT. 28, '75.*

*From the Johnson sale, American Art Association.*

No. 9

*THE VISITOR*

BY

FREDERICK S. CHURCH, N.A.

No. 9

FREDERICK S. CHURCH, N.A.

AMERICAN 1842—

*THE VISITOR*

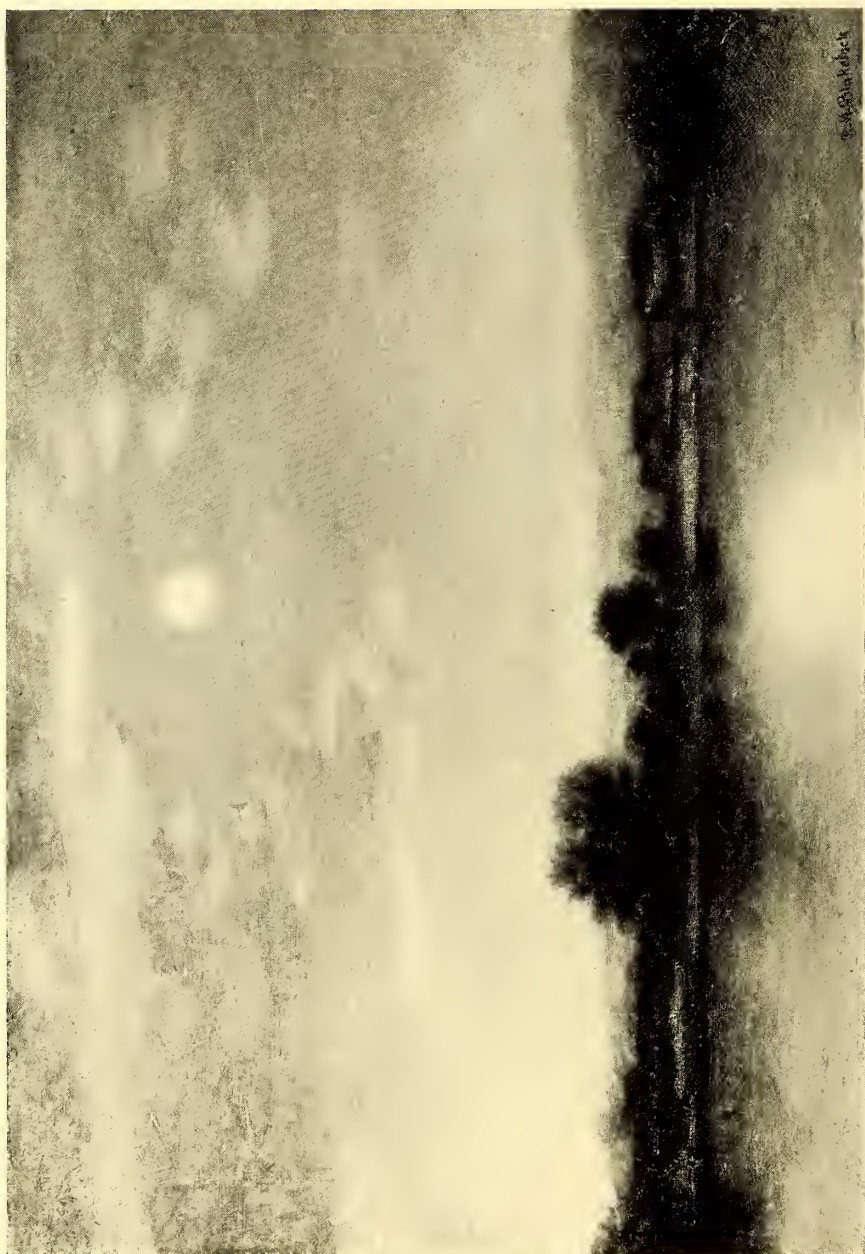
*Height, 22 inches; width, 16 inches*

A FAIR young girl in a simple filmy white dress, sleeveless and décolleté, with pale yellowish tones, banded about the waist with a wide sash of the same material, is portrayed as a shepherdess coming through thick and tall green grass, a sheep by her side which nestles up to her, and a flower-entwined crook in her hand. Her abundant light hair is decked with a white rose. She is shown at nearly full length before a light green wood, and she smiles gently as a white dove with outspread wings alights on her extended right hand.

*Signed at the lower right, COPYRIGHT BY F. S. CHURCH, 1901.*

*Purchased from the artist.*







No. 10

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*EARLY EVENING*

*Height, 15 $\frac{3}{4}$  inches; length, 23 $\frac{3}{4}$  inches*

AN expanse of blue water in the foreground, extending across the picture—blue with reflections of the sky and distant mountains—is mottled with further reflections of lavender-brown clouds, the shadows of bushes on its bank, and the light of the full moon, which, though high in the heavens, is still white as though the daylight had not wholly departed. The bank, across the picture, is low and brown, and suggestions of dwellings come out of the obscurity, while in the distance under the still light sky a range of mountains, dim and blue, bounds the scene.

*Signed at the lower right, R. A. BLAKELOCK.*

*Purchased from William Macbeth.*

No. 11

THEODORE ROBINSON

AMERICAN 1854—1896

*A NEW ENGLAND BROOK*

*Height, 18 inches; length, 22 inches*

GREEN branches of trees whose trunks are unseen overhang a grass-covered bank sloping from the left, and a small gray tree, some of whose limbs are dead, or bare of leaves, grows near its foot at the edge of a broad brook which curves into the foreground. The foliage and a green hillside that forms the background all but shut out the sky, which is glimpsed through leafy apertures. The brook is green with reflections of its surroundings, and gray-blue and white where it mirrors the sky, and small rocks rising in its shallow water form at one point a "bridge" or crossing. The light is diffused and the spot inviting, with suggestions of field flowers and freedom to roam.

*Signed at the lower left, TH. ROBINSON.*

*Purchased from S. S. Dustin.*



No. 12

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*AN EARLY WINTER*

*Height, 17 inches; width, 14 inches*

OVER a low, uneven countryside the grass is still a fresh green in a meadow where the hollows have been filled with an early drifting snow. Across the background a ridge of high hills, wooded and dark for the most part, reveals one broad field on a steep slope, which is snow-covered, with patches of its green grass coat appearing here and there. In front of the hill is a group of gray buildings with snow on their roofs, from the chimney of one of them a line of smoke curling skyward in the wind. Before them two trees retain a few of their leaves. The air is filled with a fine drifting snow.

*Purchased from William J. Baer.*

No. 13

LOUIS LOEB, N.A.

AMERICAN 1866—1909

*THE DREAMER*

(Water Color)

*Height, 22 inches; width, 17 $\frac{3}{4}$  inches*

A TALL young woman gowned soberly in a green so dark it is nearly black is depicted at three-quarter length, seated and facing the right, three-quarters front. Her hands rest idly in an open book in her lap, and she gazes blankly into far-off space, dreaming. The light falls broadly on her bright red hair and exposed shoulder, and she wears a violet-blue and green corsage bouquet.

*Signed at the upper right, LOUIS LOEB, with date.*





No. 14

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN 1840—

*SUNSET—MOUNT DESERT*

(Panel)

*Height, 14¾ inches; length, 25 inches*

ONE looks over a rolling crest toward the western sky. In the fading light details of the landscape are merging and the place looks lonely and deserted, though the roofs of dwellings appear beyond the crest, standing out against the sky, and on the right is a cottage with a long sloping Dutch roof, from whose chimney a column of black smoke is rising straight in the still air. The Mount slopes to the right, and the foreground is an undulating field of green grass with brown patches. Little light remains in the sky, which shows greenish-yellow and deep orange tones.

*Signed at the lower left, W. G. BUNCE.*

*On the back: "Sunset, Mount Desert,  
Maine, 1880; Wm. Gedney Bunce."*

*Purchased from Cottier & Co., New York.*

No. 15

WILLIAM SARTAIN, A.N.A.

AMERICAN 1843—

*NEAR ENGLEWOOD, NEW JERSEY*

*Height, 15 inches; length, 22 inches*

A GREEN and level meadow with luxuriant velvety grass lies between a moderately high bank on the left and a dense mass of woodland growth in the distance on the right, like a verdant river confined by umbrageous shores. The bank on the left in the foreground is abloom with red, pink, yellow and white flowers amongst its herbage, and overtopped by a spreading, tree-like bush which raises a huge umbrella of dark foliage against a light blue sky with a horizon band of white cumulus clouds.

*Signed at the lower right, W. SARTAIN.*

No. 16

HUGO BALLIN, A.N.A.

AMERICAN, CONTEMPORARY

*THE DOVE*

(Panel)

*Height, 21 inches; width, 17 inches*

A DECORATIVE composition full of rich but subdued color. A young woman is shown at half-length, facing the spectator, before an idealized background. Her left hand is extended before her breast and a white dove with a green sprig in its beak has alighted on the index finger, and with wings still expanded holds up the green toward her face. She wears garments of many colors, and jewels. There is a noticeable quality in the dove's plumage.

*Signed at the lower left, HUGO BALLIN, '08.*



No. 17

J. CARROLL BECKWITH, N.A.

AMERICAN 1852—

*APPLE BLOSSOMS*

*Height, 25 $\frac{3}{4}$  inches; width, 17 $\frac{1}{2}$  inches*

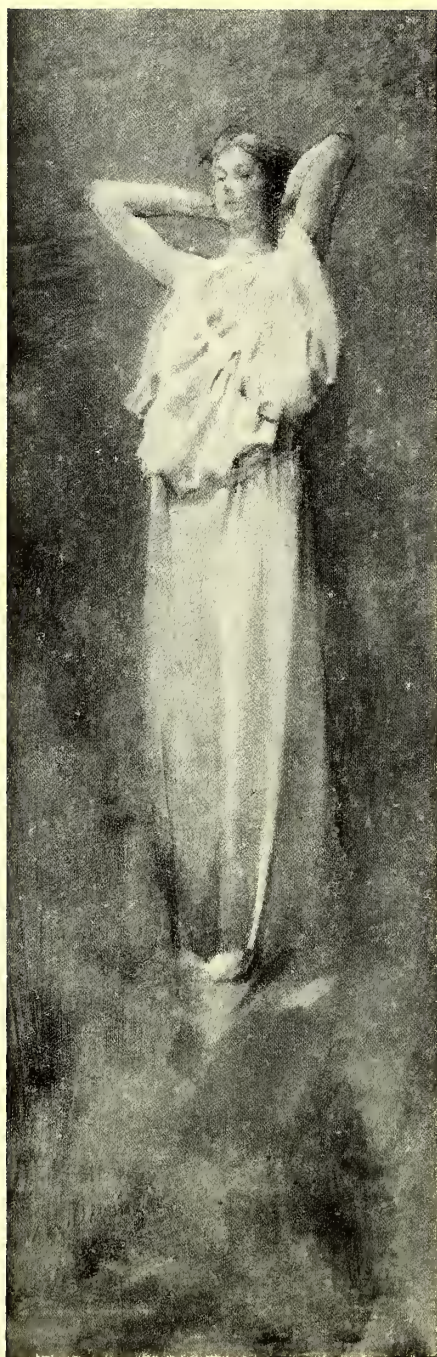
A ROBUST blond young woman, her golden hair bound in light blue fillets and her features drawn into a musing smile, is seated in a bower of luxuriant pink blossoms among the dark brown branches of a sturdy tree, only the crotch of whose trunk is visible. About her is wrapped a canary-yellow and pink-white filmy drapery which leaves an arm and her chest exposed, and over her lap is spread a broad and open book, at a page of which she gazes with interest, the back of one wrist against her thigh.

*Signed at the lower left, CARROLL BECKWITH.*

*Reproduced in Lippincott's "American Figure Painters."*

*Purchased at the Beckwith sale, American Art Association.*





No. 18

THOMAS W. DEWING, N.A.

AMERICAN 1851—

*MORNING*

*Height, 31½ inches; width, 10 inches*

MORNING is represented in the figure of a woman, tall, fair and erect, who stands with elbows raised and hands clasped behind her head, turned slightly to the left. She is gowned in a classic drapery of white, tinged with a faint pink and a cool, bluish-green, which leaves her arms bare, and although standing, she seems not yet wholly awake, her face seen in a half-light. Vaporous background of blue and green tones.

*Signed at the lower left, T. W. DEWING.*

*Purchased from S. S. Dustin.*



No. 19

ALFRED CORNELIUS HOWLAND, N.A.

AMERICAN 1838—1909

*AT THE MILL, WALPOLE, NEW HAMPSHIRE*

*Height, 14 inches; length, 16¾ inches*

BESIDE a clump of slender trees in the foreground, on the nearer, grassy edge of a curving stream, an old flat-bottomed skiff is tied up. On the farther bank appears at the left a group of red and gray frame buildings, in the shelter of trees and a hill, and at the right another ancient gray building is seen obscurely, a road passing downhill between it and its neighbors on the left. In the blue sky are cream-white and smoky-gray clouds.

*Signed at the lower right, A. C. HOWLAND.*

*A paster on the back describes the painting as a "bit of old-time facts in the birthplace of the artist."*

*Purchased at the Howland sale, American Art Association.*

No. 20

*THE SHEPHERD*

BY

OTTO WALTER BECK

No. 20

OTTO WALTER BECK

AMERICAN 1864—

*THE SHEPHERD*

*Height, 15 inches; width, 14½ inches*

THE head of a man of spiritual countenance, with long, flowing blond hair and light, yellowish-brown beard, of a type often used in representing The Christ, is shown against a strong crimson drapery beyond which appears a landscape with sheep. He wears a garment of white with a blue string at the neck, and against one shoulder is leaning the head of a boy, who wears his yellow-brown hair long and holds in his hand a shepherd's crook. He is clad in a blue tunic.

*Purchased from the artist.*







No. 21

WILLIAM L. LATHROP, N.A.

AMERICAN 1859—

*TWILIGHT IN CONNECTICUT*

(Water Color)

*Height, 13 $\frac{3}{4}$  inches; length, 15 $\frac{1}{2}$  inches*

Down a steep and characteristic Connecticut hill which mounts high on the left, crossed and cut by gray stone fences, a winding narrow road makes its way to the foreground, passing at the foot of the hill an old gray barn, an open window of which discloses the haymow within. On the right at the base of the hill is a grove of bare brown trees, a similar grove surmounting the hill, and a blue brook crosses the road near the barn. Daylight has not gone, and the full moon is coming up, a pale white disk, above the hill.

*Signed at the lower left, W. LATHROP.*

*Received the Evans prize for the most meritorious water color in the exhibition, painted in this country by an American artist, at the exhibition of the American Water Color Society, 1896.*

No. 22

WALTER SHIRLAW, N.A.

AMERICAN 1838—1909

*TONING OF THE BELL*

(Study for the large picture)

*Height, 13½ inches; width, 10¼ inches*

IN the gray and brown interior of a foundry or the sheltered corner of its court, a monk or professor in skull-cap and black robe is sounding the note on his violin while a sturdy founder is at work with his implements on a huge golden-bronze bell lying shored up on its side. A dog squats before the bell, listening, and three small children and a girl carrying a baby look on from a doorway at the right.

*Signed at the lower left, W. SHIRLAW.*

*Endorsed on the back: "Original sketch  
of 'Toning the Bell'; Walter Shir-  
law, N.A."*

*Purchased from the artist.*







No. 23

GEORGE FULLER, A.N.A.

AMERICAN 1822—1884

*A CHILD OF THE FOREST*

*Height, 11 inches; width, 9 inches*

AGAINST a dark background as of the depths of a forest—a slender tree-trunk or two seen on the edge at the right, where a glimpse of the sky may be had—a sturdy child is pictured, nude but holding a crumpled garment against his chest. He is round-faced, with thick and tousled golden hair, and his cheeks and the flesh of his body show a rose-pink hue, his suspended garment being a pearl-gray. A low-toned canvas of curiously attractive quality.

*Signed at the lower right, G. FULLER.*

*Purchased from Louis Katz.*



No. 24

LOUIS PAUL DESSAR, N.A.

AMERICAN 1867—

*THE EVENING STAR*

*Height, 10 inches; length, 12 inches*

DAYLIGHT is departing, a few shadows may still be seen in the deepening dusk, and the evening star shines brightly in the blue sky, below white cloud masses that have become gray in the gloaming. In the foreground, in a green field marked at the right by a few scraggly trees and posts, and bounded in the distance by indefinite chaparral, a shepherd whose outline is dimly seen is leading his sheep to the fold. They are approaching a thatch-roofed low white building in the middle distance—its thatch a mossy greenish-yellow and brown.

*Signed at the lower left, DESSAR.*

*Purchased from the artist.*

No. 25

*THE KISS*

BY

WALTER SHIRLAW, N.A.

No. 25

WALTER SHIRLAW, N. A.

AMERICAN 1838—1909

*THE KISS*

(Panel)

*Height, 12½ inches; width, 11 inches*

HALF-LENGTH portrait of an angular woman with large, dreamy features and bright red hair, seated facing the right and turned slightly forward. She wears a shoulder-sleeved décolleté gown with a sheen of old gold, and is seen against a dark green and blue conventional landscape background, as a gray dove alights on her shoulder and approaches its beak to her parted lips.

*Signed at the upper left, W. SHIRLAW.*

*Purchased from the artist.*





No. 26

LUCIA FAIRCHILD FULLER, A.N.A.

AMERICAN, CONTEMPORARY

*THE ROSE GOWN*

(Miniature on ivory)

*Height, 7½ inches; width, 4¼ inches*

AGAINST a rose-pink background a tall, graceful brown-haired young woman stands in bare feet and a negligée lavender-rose gown, which is lace trimmed and carelessly open down the front, disclosing the white undergarment. She turns her head slightly to her right and holds her right hand lightly up to her chest. At her left, hanging on the wall, appears a delicate Japanese painting of a charming color quality.

*Signed at the lower right, L. F. FULLER, 1907.*

*Purchased from the artist.*



No. 27

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*GOLDEN EVENING*

*Height,  $6\frac{3}{4}$  inches; length,  $8\frac{1}{4}$  inches*

GOLDEN evening it is, on the great American plains, while still the Red Man had his home there. His encampment is seen in two large, amber- and topaz-tinted tepees, set up at the right before a group of tall trees whose shimmering leafage rises dark against the light of the sky. In the foreground and to the left a level plain, amber and pale olive, extends far back to broad hills under a sky blazing in molten gold, touched with crimson and malachite-green, the whole landscape suffused with the brilliant glow. Indians are seen in many-colored garments.

*Signed at the lower right, R. A. BLAKELOCK.*



No. 28

ALBERT P. RYDER, N.A.

AMERICAN 1847—

*AUTUMN*

(Panel)

*Height, 6 inches; length, 9 $\frac{3}{4}$  inches*

BROAD flat fields, brown and sere, extend with scarcely an interruption to a distant low horizon, the herbage brown, with lingering suggestions of green, in the evening of an autumn day. A mass of white clouds gathering and reflecting some light of the departed sun make one relatively light spot above the horizon, and against this is seen a spreading tree with dark branches, in the left middle-ground. On the right appears the edge of a tree with massed foliage, quite dark in shadow.

*Purchased from A. Ludwig.*

No. 29

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

*TWILIGHT*

*Height, 8 inches; length, 10 inches*

Two figures, one in a white cap and one in a red one, are descried in the transparent shadow of some thick brush at the right, at whose edge grow a tall poplar and a shorter, bushy tree. The shadow is lightened by a small pool, near which the two persons are gathering fagots. Beyond them and the trees the land opens to a broad, undulating green field, relatively brilliant in the reflected light of lingering yellow sunset clouds, and bordered by wooded land.

*Signed at the lower right, MINOR.*

No. 30

J. FRANCIS MURPHY, N.A.

AMERICAN 1853—

*AUTUMN*

*Height, 8 inches; length, 10 inches*

GREEN fields or meadows, with red and brown patches in the wild grass, surround a foreground pool reflecting the gray clouds in a mottled and confused sky. The light is weak toward the end of day. At the right is vague, indefinite distance. From the left an angle of a grove projects, the trees brown and dark, with the foliage of some of them a bright autumn red as after a first frost in a return of warmer weather.

*Signed at the lower left, J. FRANCIS MURPHY, 1903.*

No. 31

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*SUNDOWN*

(Panel)

*Height, 8¼ inches; length, 12½ inches*

THE sun has passed below the horizon, and a sky full of light clouds is turned to gray and yellow where it is seen between heavy dark masses of foliage which darken and almost over-arch the foreground. In the middle distance a lake or river, seen below the leaves, catches a reflection of the yellowed clouds, the rest of its surface reflecting the red brown of buildings on the far shore which appear in the tone of sard.

No. 32

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*A CLOUDY DAY IN THE ADIRONDACKS*

*Height, 9 inches; length, 15½ inches*

DIM specters of broad, round-capped mountains appear in the distance, veiled by strata of dull, brownish-gray clouds which render them all but invisible. Lower down the undulating slopes heavier, tumbling masses of lighter-colored, grayish-white clouds roll over the land above green-wooded foothills, and the tones of the brown and the gray clouds are echoed in a shallow, spreading stream of the foreground. Here in the twilight is seen the figure of a woman in a white waist, and a lone white cow browses in the grass of the hillside near a humble cottage.

*Signed at the lower right, A. H. WYANT.*

*Purchased from A. Ludwig.*

No. 33

WINSLOW HOMER, N.A.

AMERICAN 1836—1910

*THE DEAD DEER*

(Water Color)

*Height, 13 $\frac{3}{4}$  inches; length, 19 $\frac{3}{4}$  inches*

THE gray trunk of a dead tree lies across the picture, on the farther bank of a dark stream that forms the foreground, in a deep wood. A doe has been shot and tumbled across the log, her nose and one fore foot dipping into the shallow water. Light from the right colors the water with reflections of the surrounding underbrush.

*Signed at the lower right, HOMER, with date.*

*Purchased from M. Knoedler & Co.*







No. 34

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*IN THE CATSKILLS*

*Height, 14 inches; length, 17 inches*

IN the foreground the land rises on either side of a brook of sinuous course, green bushes growing down to the water's edge on the right, and on the left a slender and nearly leafless tree rooted in a stony soil whose herbage is a brownish-green. Beyond a brown, indefinite middle distance rises the deep blue ridge of the mountains, with peaked and rounded summits, under a sky full of white and darkening gray clouds.

*Signed at the lower left, A. H. WYANT.*

*From the A. H. Wyant sale, 1894.*

No. 35

GEORGE INNESS, N.A.

AMERICAN 1825—1894

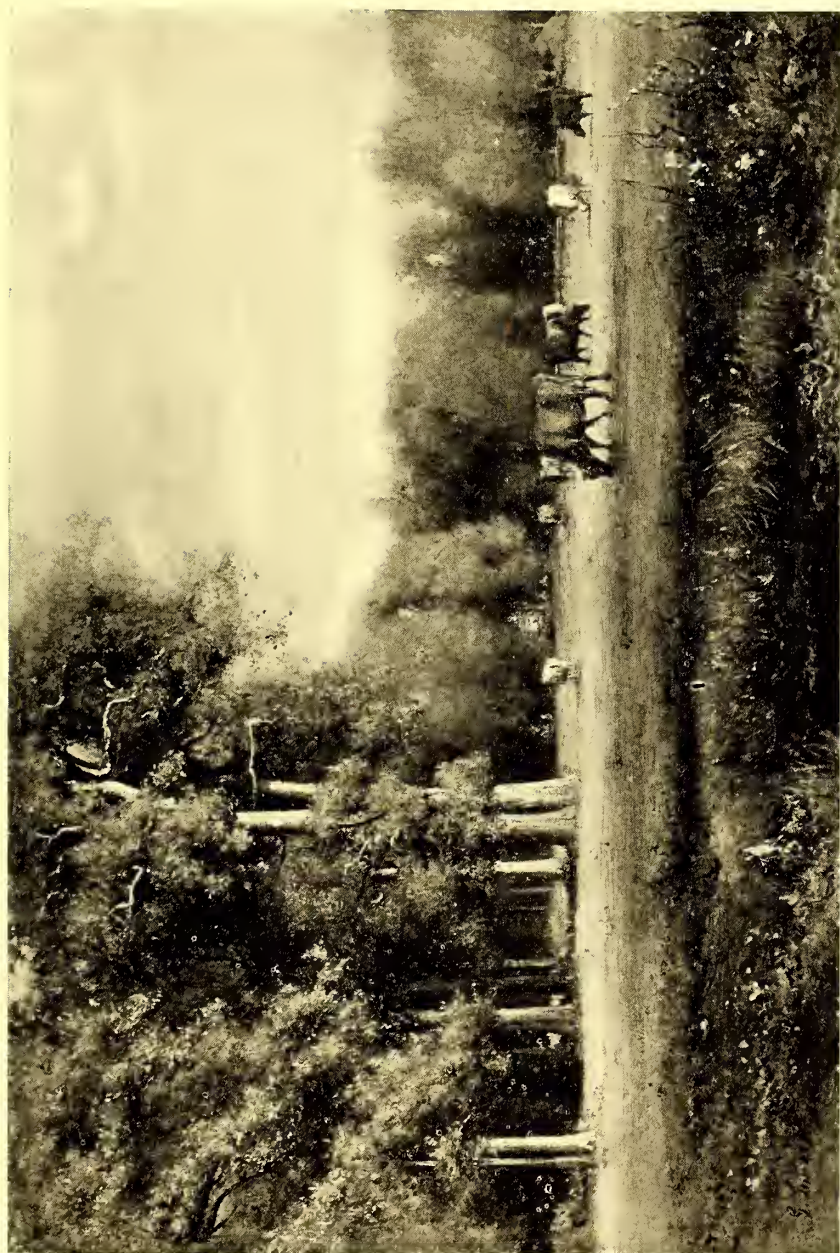
*LANDSCAPE AND CATTLE*

*Height, 12 inches; length, 18 inches*

TALL trees of sound age and full foliage grow at the left in groups of two and more, at the border of a flat green pasture where a herd of cows are grazing. The tree-tops pass out of the picture. Across the background to the right a thick grove of trees bounds the pasture, over them being seen a blue sky with smoky-gray clouds overhead and billowing white cumuli rolling along nearer the horizon. Some coarse grass and scraggly roots vary the immediate foreground, and the whole of the foreground is in semi-shadow. Bright sunlight falls on the middle-ground and the grazing herd—cows red, white, black and brown—and the softly rustling foliage and the sturdy gray trunks of the bordering trees. The air is clear and there is an atmosphere of freshness over the green and sunny countryside.

*Signed at the lower left, G. INNESS.*

*Purchased of J. H. Strauss.*





No. 36

ROBERT C. MINOR, N. A.

AMERICAN 1840—1904

*SUNDOWN*

*Height, 16 inches; width, 13 inches*

THROUGH a vista between tall birches and pines and shorter, thicker trees, one looks past the green foreground, across blue water, and afar to yellow, green and red fields, sloping to the water's edge and golden in the late rays of the sinking sun slanting across them from the right. The foreground, in shadow, as are the trees bordering it, is in the form of a slight ravine, and the grassy sides of its gentle slopes have a velvety, moss-green texture. At the foot of the ravine a bit of brown sandy beach appears, with low blue waves approaching, and combing in white foam-crests as the water shallows. The sky is blue, with light nebulous and smoky-gray clouds.

*Signed at the lower right, MINOR.*

*From the Kirkpatrick sale, American Art Association.*

No. 37

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*A LOWERY DAY*

(Water Color)

*Height, 11 inches; length, 14½ inches*

A ROLLING meadow threaded by a winding brook is dark and heavy with the moisture and dullness of a day of lowering gray clouds. The grass is a deep green in the shadow of trees, lighter but yet subdued under the lighter parts of the sky. Vegetation is dank about the brook, and the murky distance melts into the low clouds.

*Signed at the lower right, A. H. WYANT.*

*Purchased from the Montross Galleries.*







No. 38

ALBERT P. RYDER, N.A.

AMERICAN 1847—

*“WITH SLOPING MAST AND DIPPING PROW”*

*Height, 12 inches; width, 11¼ inches*

WITH sheets free a small sloop-rigged open boat of heavy build is bowling along in a rolling but somewhat choppy sea, headed toward the right. It is night but the full moon, well above the horizon, in the center, illumines the sea and sky with a yellow-white radiance which is diffused by fleecy clouds and reflected by the dancing waters. Against the light the boat and her sails rise in silhouette, and besides the helmsman another figure is discerned in the boat, both occupants peering astern. The sea is a deep, dark green. A canvas of color-richness and charm, rather than nautical exactitude.

*Signed at the lower left, A. P. RYDER.*

*Purchased from Cottier & Co.*

No. 39

WINSLOW HOMER, N.A.

AMERICAN 1836—1910

*A FISHERMAN'S DAY*

(Water Color)

*Height, 12 $\frac{1}{4}$  inches; length, 19 $\frac{1}{4}$  inches*

ON a mountain lake or stream whose clear water is gray under the gray clouds that are kind to fishermen, two enthusiasts are out for some sport in their gray canoe. They are working along a light green shore, back of which tall conifers rise dark under the deep shadow of a rain-cloud, with a broad mountain in the distance high over all, its summit among the clouds. The bow fisher has had a fine strike and is about to use the net, while the stern paddler guides and steadies the canoe.

*Signed at the lower left, HOMER, '89.*

*Purchased from Gustav Reichard.*





13.35



No. 40

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

**MOONLIGHT**

*Height, 10 inches; length, 16 inches*

A POETIC landscape, with the sentiment of the hour—a vast moorland, apparently, whose details are indistinguishable in the darkness which is just being dispelled by the rising lunar orb, not yet wholly above distant low-horizon hills. The haze of the earth's atmosphere still partly obscures it, but the clouds—thick and tenebrous overhead—are scattered and dispersed about the brilliant disk, and its light brings the landscape into being, as it were, and makes a gray, metallic mirror of a stream intersecting the middle-ground.

*Signed at the lower left, A. H. WYANT.*

*Purchased at the Wyant sale, 1894.*



No. 41

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

*LAKE GEORGE*

*Height, 13 inches; length, 20 inches*

THE low green foreground, broken by grayish-white rocks, is tinged as are the trees—a detached one toward the left, a mass of them on the right—with autumnal brown and suggestions of dull red. The Horicon, beyond, is a blend of gray-white and pale blue, reflecting the sky, which throughout bears these tones of summer above the landscape marked by advancing fall. The farther shore is visible toward the left.

*Signed at the lower right, H. D. MARTIN, 1884.*

*Purchased from the artist.*





No. 42

FREDERICK S. CHURCH, N.A.

AMERICAN 1842—

*THE WITCH'S DAUGHTER*

(Water Color)

*Height, 21¼ inches; width, 13 inches*

THE witch's daughter is a fair and seductive young woman, and she sits comfortably in the deep crescent moon, looking down at a wide-eyed owl perched beside her. He is brown, and she wears a sleeveless pale green gown of flimsy material, which trails below as they float through the clouds.

*Signed at the lower left, F. S. CHURCH, N. Y., 1881, COPYRIGHT.*

*Purchased from the artist.*

*Etched by Mr. Church for "L'Art," Paris.*

No. 43

JOHN LA FARGE, N. A.

AMERICAN 1835—1910

*MOUNT TOHIVEA*

(Water Color)

*Height, 15¼ inches; length, 21½ inches*

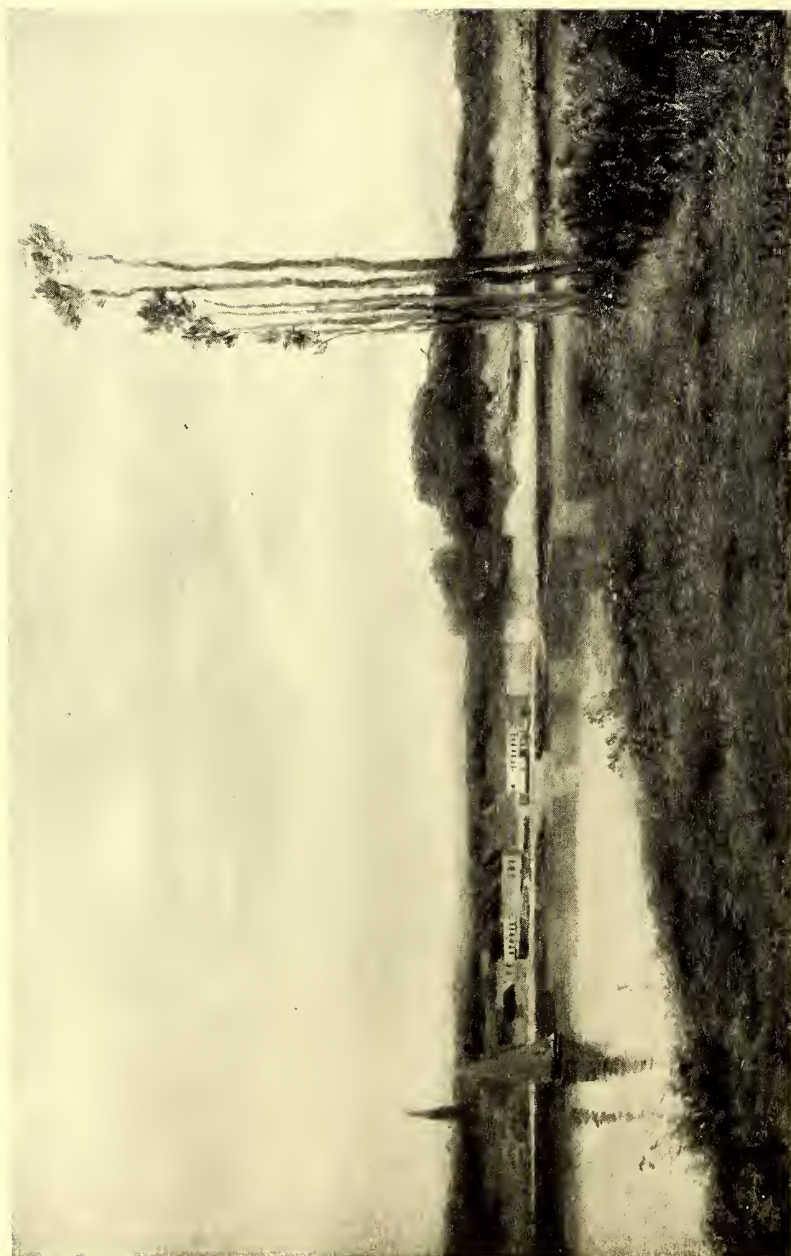
A MOUNTAINOUS landscape in sunshine and partial shadow, in many tones of green, from tending toward blue to the lightest of green on the far, high mountain, which is in direct sunshine. In the immediate foreground are seen the tops of palms and tropical vegetation. The robin's-egg sky has many mottlings, on both its blue and green trends, and white clouds, with other clouds tinged as with reflections of the greens below, in lieu of the sunset tones of other climes.

Mr. La Farge regarded this work as one of his best. It was done in two hours from his window.

*From the La Farge sale, American Art Association.*









No. 44

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

*ON THE SEINE*

*Height, 12 $\frac{1}{4}$  inches; length, 22 $\frac{3}{4}$  inches*

THE peaceful Seine flows about a bend or angle of land which forms the foreground, green with tangled grass and some wild brush growths where bits of color mingle. Here, too, is a short line of tall and slender trees, devoid of leaves or branches, save that each has a small tuft of foliage at its high top. Across the river a group of industrial buildings lines the low, flat bank, back of which is a wooded mound in a line of hills, with a church spire rising over one of them, its shadow reflected in the stream near a laden sloop with yellow sails, which is also reflected in the water. The sky is filled with white and gray clouds, save for one long streak of turquoise.

*Signed at the lower right, H. D. MARTIN.*

*Purchased from Wm. Schaus.*

No. 45

ALEXANDER H. WYANT, N. A.

AMERICAN 1836—1892

*EARLY MORNING*

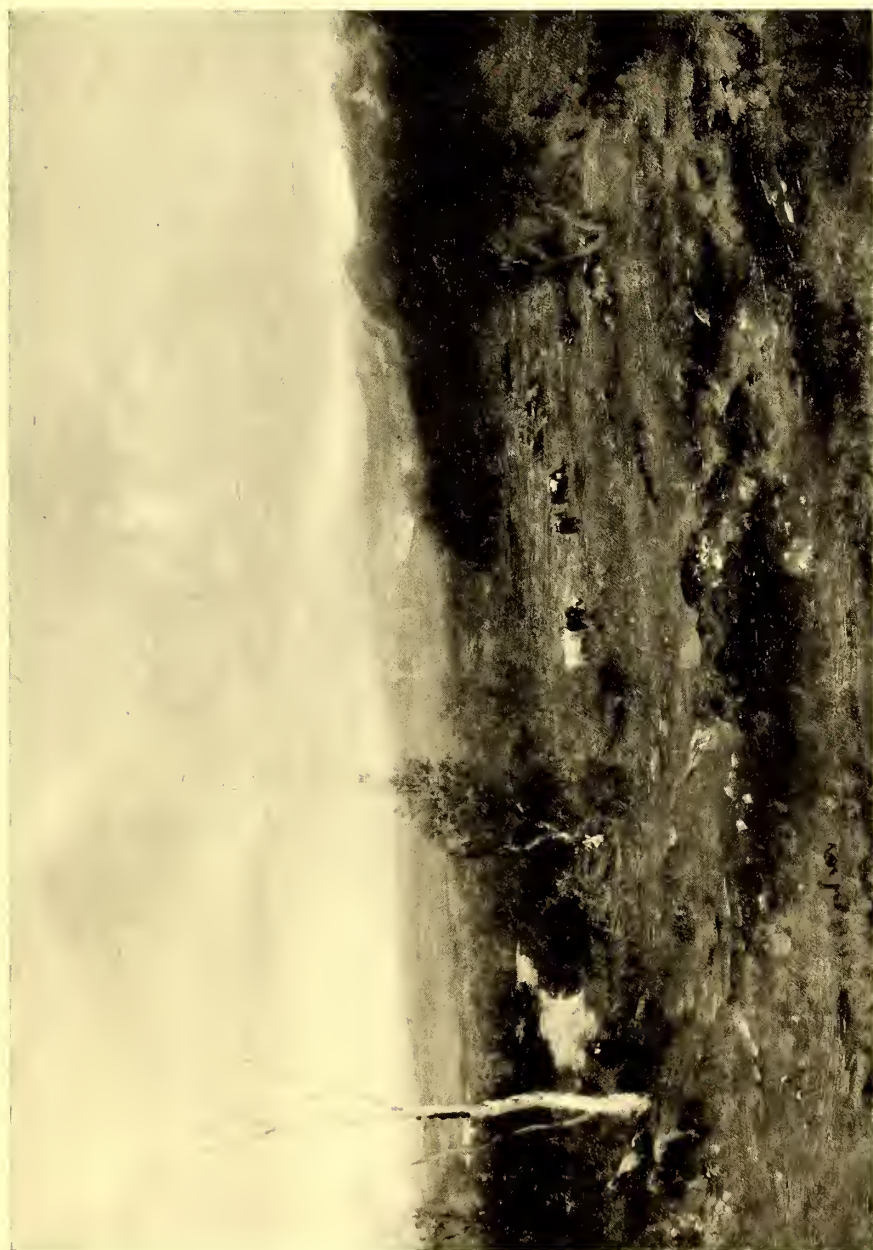
*Height, 15 inches; length, 22 inches*

THERE is a bright white sky of early morn, with mists or tenuous clouds sometimes hanging low over a line of hills which forms an almost level horizon, with peaks toward the right. A stream reflects the light sky, on the left, and near a bare, all but dead, birch on its bank a figure with a gun or stick is seen. The land of the middle distance and foreground is a broken pasturage of yellow-brown and green fields, with black and brown rocks, where red, black and white cows are grazing.

*Signed at the lower right, A. H. WYANT.*

*Purchased at the Wyant sale, 1894.*

*Exhibited at Berlin and Munich, 1910.*







No. 46

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*THE INDIAN HUNTER'S CAMP*

*Height, 15¾ inches; length, 23¾ inches*

A CLEARING at the edge of a wood, well cluttered with undergrowth, is partly green and sunlit but shows brownish and red patches and dark shadows, about its uneven surface. Hedging it in the middle distance are irregular trees, singly and in clumps, forming something of an arboreal screen through openings in which distant blue mountains forming the skyline are seen under grayish-white clouds which become darker overhead. At the left an Indian hunter has raised his tepee and sits before it, squatted on the ground in his blanket, his squaw standing to one side, a red garment over her shoulders and her papoose at her knee. The light is lessening toward the close of day.

*Signed at the lower right, R. A. BLAKELOCK.*

*Purchased from S. S. Dustin.*

No. 47

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

NEW YORK HARBOR

*Height, 14 inches; length, 24½ inches*

A COMPREHENSIVE view of a modest stretch of the waterfront of busy and varied New York a few years ago. Vessels of moderate size and many types are lined up along the shore, which extends back on the left and across the picture. In the foreground on the left, before a red-roofed wharf building, a black schooner is tied to the pier, unloading, her heavy mainsail up, and jibs and fore-staysail merely stopped-down but not furled, in the quiet air. Tugs, lighters, scows and steamers make up the mixed company at the wharves, occasionally a tall factory building rising over them above the lower buildings of the waterfront, and at the right in the distance a warship is indicated by her white fighting-tops. The water is gray and mottled, and a white sail and one or two small boats are seen on it under a gray sky with faint traces of blue.

*Signed, but the signature not wholly decipherable, at the lower left.*

*Purchased from William J. Baer.*

No. 48

*LITTLE MISS MUFFET*

BY

LOUISE COX, A.N.A.



No. 48

LOUISE COX, A.N.A.

(Mrs. Kenyon Cox)

*LITTLE MISS MUFFET*

*Height, 24 inches; width, 20 $\frac{3}{4}$  inches*

THIS little miss is seated cross-legged on a crimson cushion on the library floor, with her back very straight, and looking straight in front of her toward the spectator, her hands clasped in the lap of her white, pink-flowered dress. The short dress has short, puffed sleeves, and her arms and lower legs are bare. Her loosened brown tresses hang over her shoulders, and she wears white shoes. The background is shelves of books, and a screen with blue ground and golden-brown ornament.

*Signed at the lower right, LOUISE COX, 1906.*

*In the last exhibition of the Society of American Artists.*

*Purchased from the artist.*





No. 49

R. SWAIN GIFFORD, N.A.

AMERICAN 1840—1905

**SUMMER**

*Height, 17 $\frac{3}{4}$  inches; length, 25 $\frac{3}{4}$  inches*

A BROAD meadow is spread out before the eye, dark green in transparent cloud-shadow, a spot of the foreground lightened by a gray note of barren earth, or water. In the middle distance two low and leaning trees grow close together, and occasional bushes dot the meadow, still within the shadow; while to the right, extending to the distance, fields of rising land are yellowing in the sunshine. The sky is filled with violet-gray clouds that part in places for the sunlight to come through, and in the distance is suggested the sea or a bay, the sunshine lighting a cliff or bank of its shore.

*Signed at the lower right, R. SWAIN GIFFORD, '88.*

*From the R. Swain Gifford sale, American Art Association.*

*Purchased from Louis Katz.*

No. 50

DWIGHT WILLIAM TRYON, N.A.

AMERICAN 1849—

*SPRINGTIME*

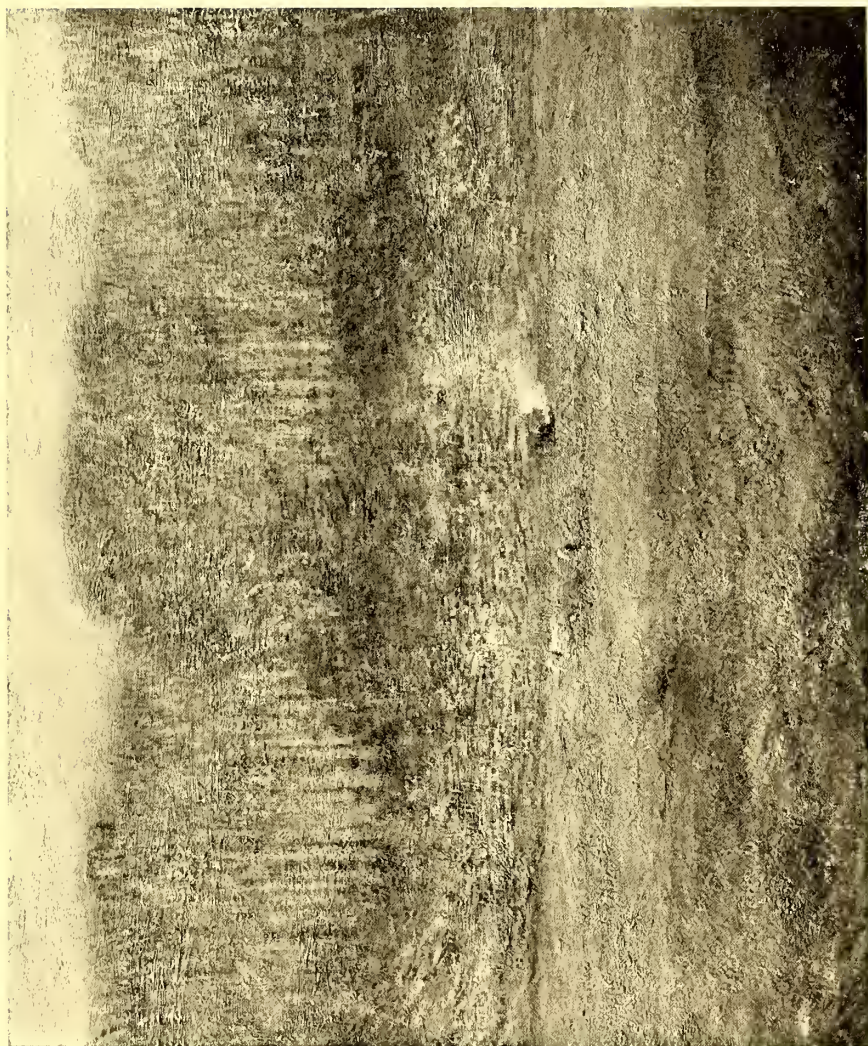
*Height, 20 inches; length, 24½ inches*

THE grass of a flat field or pasture is green and full across the foreground, and in the middle distance is interrupted by an extended patch of the brown, upturned earth, where a farmer is plowing. He is engaged in opening a furrow on the nearer edge of the plowed patch and is working to the left behind a gray horse. On the farther edge of the plowed land a fire of fagots has been lighted, and a figure is discerned near the rising blue smoke. On a low but steep acclivity in the distance slender trees grow thickly and are putting forth their new foliage, the whole seen in a veil of mist or haze of a spring day.

*Signed at the lower right, D. W. TRYON, 1897-9.*

*Purchased from the artist.*









No. 51

CHILDE HASSAM, N.A.

AMERICAN 1859—

*AT THE PIANO*

*Height, 24 inches; length, 26 inches*

AGAINST a pale olive wall, a young lady with luxuriant hair almost as dark as her carved rosewood piano is seen in profile to the left as she sits practising at the instrument, one hand on the ivory keys, the other steadying her music. She is clad in an unadorned white dress with dove-gray and lavender-rose tints and elbow sleeves. On the piano is a bouquet of pink roses, and on the brown wood floor at the side a flourishing green bush in a blue jardinière. A mahogany table behind the player holds other cut flowers and a metal candlestick.

*Signed at the lower right, CHILDE HASSAM, 1908.*

*Purchased from the artist.*

No. 52

JOHN HENRY TWACHTMAN

AMERICAN 1853—1892

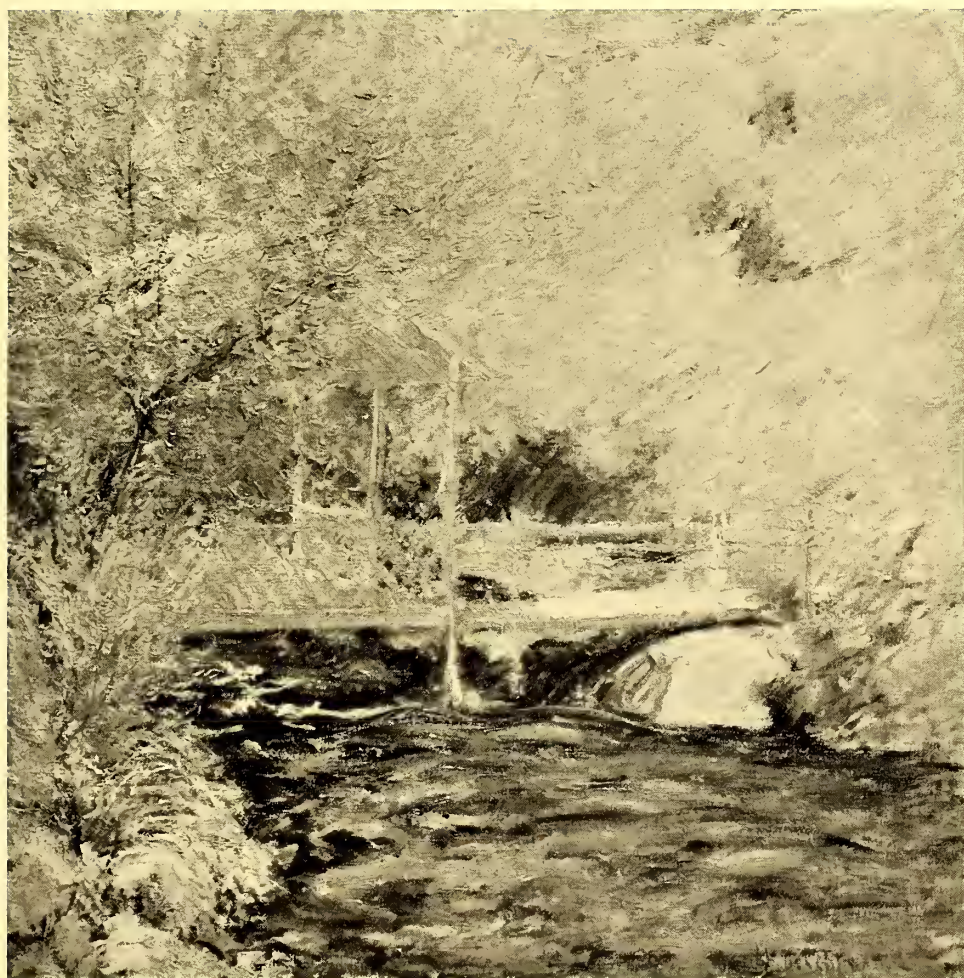
*THE LITTLE BRIDGE*

*Height, 25 inches; width, 25 inches*

UNDER a low gray wooden footbridge the blue sparkling waters of a brook are mottled with sandy-brown reflections, and are flecked with white where sunlight touches the dancing ripples farther on. In the center the bridge is roofed over in the form of an open summer-house, in the midst of a light but luxuriant wood—an isolated retreat above the cooling stream, the foliage growing to the water's edge exhibiting many notes of green in its midsummer abundance.

*Signed at the lower right, J. H. TWACHTMAN.*

*Purchased from S. S. Dustin.*







No. 53

CHARLES MELVILLE DEWEY, N.A.

AMERICAN 1851—

*EVENTIDE*

*Height, 22 inches; length, 30 inches*

SHEEP are at pasture in a hillside field where the grass is deep and green, streaked with yellow weed. A thick grove throws a part of the pasture and a farmhouse into the shadows of approaching evening, while here and there exposed portions of the landscape and the higher tree-tops reflect a glow from the sunset. Light clouds tinged with many colors fill the upper sky, above heavy mixed bands along the horizon.

*Signed at the lower left, CHARLES MELVILLE DEWEY.*

No. 54

CHILDE HASSAM, N.A.

AMERICAN 1859—

*ISLES OF SHOALS*

*Height, 25 inches; length, 30 inches*

THE sunshine is bright over a turquoise sea, though far away toward the high horizon a light summer haze is suggested. In the foreground the water works its way among irregular low rocks of the shoreline, which extends outward on the left, where the Isles of Shoals are seen across a grassy and rocky point. The rippling water in the foreground shallows, the weathered and colorful rocks, and the varied herbage of the point, all are iridescent and coruscating in the brilliant sunlight. A sailboat is seen off shore, and another far in the distance beyond the Isles. A few lavender-pink cloud patches float in the yellowish-gray sky.

*Signed at the lower left, CHILDE HASSAM, 1889.*

*Purchased from Louis Katz.*







No. 55

ROBERT REID, N. A.

AMERICAN 1863—

*THE VIOLET GOWN*

*Height, 25 inches; length, 30 inches*

IN the deep loose grass of a green field a red-haired young lady has thrown herself down, with her feet doubled partly under her at her left, and leans somewhat upon her right hand, which rests on the turf beside her. She is seated against a bank of flowering bushes, purple rhododendron mingling with white and yellow blossoms and the tangled greenery of the leaves, and the skirt of her wavy violet gown extends out of the picture. She wears a white bodice and her fine face is seen in profile.

*Signed at the lower left, ROBERT REID.*

*Purchased from the artist.*

No. 56

J. ALDEN WEIR, N.A.

AMERICAN 1852—

*MIDDAY*

*Height, 34 inches; width, 24 inches*

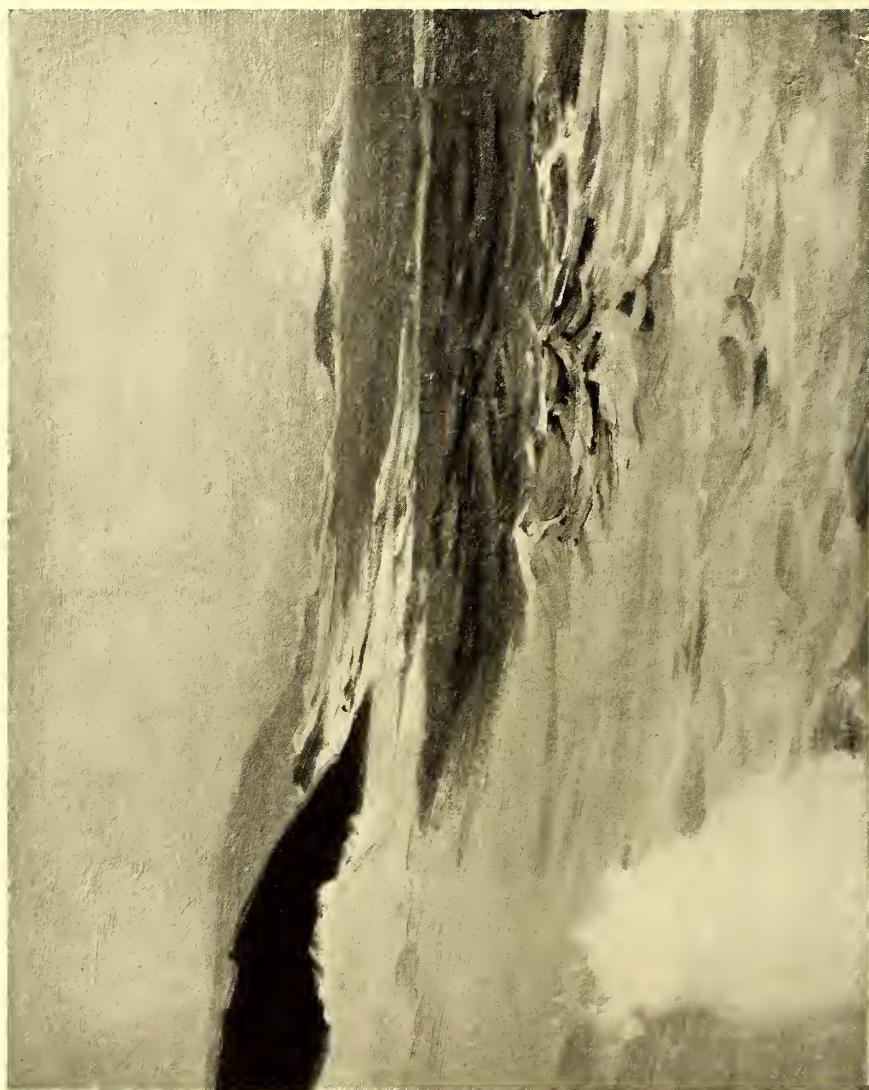
A CORNER of a farmyard is shown on a clear and still summer day. The sky is a deep blue, and the sunlight is bright, but in a slightly hazy atmosphere of heated noontime. In the foreground the grass is green and well worn down, and in the middle distance toward the right it is yellow in the sunshine before a fenced-in corner of the barnyard, while toward the left an end of the yellow barn comes into the picture. In the background is a mass of light green trees, and a branch of a tall tree whose trunk is unseen projects across the sky over the foreground, where two chickens—a gray and a red one—are pecking in the grass.

*Signed at the lower right, J. ALDEN WEIR, '91.*

*Purchased from the artist.*









No. 57

FREDERICK J. WAUGH, N.A.

AMERICAN 1861—

*A MISTY DAY, MONHEGAN*

*Height, 25 inches; length, 30 inches*

THE ocean in slow but massive movement comes up from the right with slightly ruffled surface, its ponderous inertia carrying it up the sloping rocky shore at the left, where the successive low waves are spent and broken, recoiling in lassitude in a greenish-white and spreading foam. The rocks are dark on the sunless day, and a dense mist is coming in over the sea, so thick that outlying rocks in the distance—where the white spray dashes high above them—are but dimly seen across a stretch of somber, greenish-blue water. The whole scene is under a dull gray, murky sky, which blends with the mist.

*Signed at the lower right, WAUGH.*

*Purchased from the artist.*

No. 58

WILLIAM ROWELL DERRICK

AMERICAN, CONTEMPORARY

*EARLY MORNING—SQUAM LAKE,*  
*NEW HAMPSHIRE*

*Height, 22 inches; length, 30 inches*

THE whole foreground is a silvery-gray expanse of water, dappled with the half-shadows of errant ripples which ruffle its otherwise placid surface. The shore, in the middle-ground, is low and green, and grown with birches and other slender trees whose lithe bodies bend irresolutely, their feathery foliage of green and yellow vibrating lightly in the gentle morning air. Toward the right the shore is interrupted by a narrow outlet, with blue water seen beyond, and across the background a distant undulating range appears an indefinite mass of purple-pink, beneath a blue and gray-white morning sky warmed by faint orange touches.

*Signed at the lower left, W. R. DERRICK.*

*Purchased from the artist.*

No. 59

*HOMeward*

BY

CHARLES MELVILLE DEWEY, N.A.

No. 59

CHARLES MELVILLE DEWEY, N. A.

AMERICAN 1851—

*HOMEWARD*

*Height, 26 inches; length, 30 $\frac{3}{4}$  inches*

It is late, the sun has gone, and dusk is settling over the land, throwing into shadow the depths of a small grove on the right, and a sheltered farmhouse, one corner of which just appears at the left of the picture, with smoke curling from its chimney. The plain between is indistinct in the distance, but the foreground is still partly lighted by reflections of the sun's late red rays, and here a farmer is seen, in an old red coat, following his flock of sheep toward the house. Straight ahead, over a low line of far-away faintly lavender hills, the full moon is rising, a pale yellow orb, out of horizon mists.

*Signed at the lower right, CHARLES MELVILLE DEWEY.*

*Purchased from the artist.*







No. 60

ROBERT REID, N.A.

AMERICAN 1863—

*THE POOL*

*Height, 30 inches; width, 25 inches*

IN the midst of a green thicket of tangled undergrowth a rill makes its appearance, high in the picture, bubbling from cloven rocks, and winds and tumbles down their uneven edges to form a pool below in the foreground. The dense green foliage and its entanglement of gray and brown trunks and stems make a solid background surrounding the small rocky gorge of the miniature waterfall, and the sunlight plays on the exposed leaves and on the brown and purple rocks, while the pool mirrors a confusion of their colors. A symphony of rich tones.

*Signed at the lower right, ROBERT REID.*

*Purchased from the artist.*

No. 61

HENRY W. RANGER, N. A.

AMERICAN 1858—

*SUNSET AT BERTHIER*

*Height, 18 inches; length, 25½ inches*

A POND occupies the center of the foreground, its outlet extending toward the left. Water plants grow thickly near its edges, and a peasant in a blue blouse has ridden a brown horse into the water in a clear space near its center, to drink. The surrounding meadow is green, and bordered at the right by a thick clump of trees, while detached trees cross its farther side, connecting with a wood at the left. The pond is partly in shadow of the trees, a field in the distance is flooded with sunlight and red-roofed buildings appear there, and the sky is a blaze of yellow with touches of red, its sunset hues being reflected in the water.

*Signed at the lower left, H. W. RANGER, 1905.*

*Purchased from James Rice, Jr.*







No. 62

J. FRANCIS MURPHY, N.A.

AMERICAN 1853—

*A HILLSIDE FARM*

*Height, 24 inches; length, 36 inches*

A WHITE sky mottled in light gray is over the whole hilltop, and over the slopes, which are yellowed as with stubble. At the apex, and at the lower left, the landscape is brown as with woods or brush. Across the picture at the foot of the hill runs a river of malachite-green hue—or a band of curiously green herbage—with a building on the far side and a group of buildings on the nearer border, with bare trees at either side of the group and thin birches at the right. The narrow green foreground is yellowed over, in seasonal sympathy with the stubbled slopes beyond.

*Signed at the lower left, J. FRANCIS MURPHY, 1901.*

*From the Society of American Artists' exhibition.*

No. 63

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*A WET AFTERNOON*

*Height, 26 inches; length, 39 $\frac{1}{4}$  inches*

It is a showery day, with no storm-clouds visible, but with the dull gray vapor in nebulous masses pervading the upper atmosphere, and ever ready for precipitation. Near the horizon are lighter clouds, but they, too, verge upon the gray. The landscape is green, and the herbage dank about a pool in the foreground to which the land slopes broadly down. Here bits of color appear amongst the verdure. On the right, irregular bunches of trees extend in a wavering line toward the background, and on the left are scattered lighter trees—green, but touched with brown and yellow—and all wet and still in the silence of the open country on a rainy, breezeless day.

*Signed at the lower left, WYANT.*

*Purchased from William Macbeth.*







No. 64

GEORGE INNESS, N.A.

AMERICAN 1825—1894

*THE FARMHOUSE*

*Height, 25 $\frac{3}{4}$  inches; length, 29 $\frac{3}{4}$  inches*

THE green grass is long, loose, uncared-for and luxuriant in a farmyard bordered by some thick green woods. All over the foreground is the deep, verdant carpet, here and there the surface further softened by the feathery wisps of seed-blades, and all in transparent shadow, while sunshine falls upon trees at either side of a wandering path and reveals at the left the outlines of the farmhouse, partly screened by bushes and shaded by trees. In the path, just within the border of the shadow, a figure is seen. The distant sky is a deep, intense blue, where it can be seen between masses of cumulus clouds, which glow yellow in the warm sunlight, beyond the yellowish-green of the plentiful trees.

*Signed at the lower right, G. INNESS.*

*Purchased from George H. Ainslie.*



No. 65

HENRY W. RANGER, N.A.

AMERICAN 1858—

*SPRING PASTURES*

*Height,  $27\frac{3}{4}$  inches; length,  $35\frac{3}{4}$  inches*

A VALE between rolling hills extends back through the center of the picture, fresh and verdant and showing here and there touches of color in the plant growths that mingle with the grass. The hills are crossed by stone fences which divide the fields as on the hills of Connecticut, and along one fence a few trees are growing, their shadows thrown on the hillside at the left. A hill to the right of the foreground puts the nearer part of the vale in partial shadow, where a field road ruts the turf, and up the vale in the middle distance two figures appear in the sunlight.

*Signed at the lower left, H. W. RANGER, 1905.*

*Purchased from the artist.*







No. 66

FREDERICK J. WAUGH, N.A.

AMERICAN 1861—

*FROM GIANT'S STAIRWAY, BAILEY'S ISLAND*

*Height, 30 inches; length, 40 inches*

THE spectator looks out upon a quiet sea, whose waters are broken only as they approach a gently sloping shore, and then only into mild patches of foam too shallow and spreading to be called breakers. On the left and across the edge of the foreground brown and broken rocks of the shore come into the picture, their weathered surfaecs showing tones of dull red and blue and green. Up and down their slanting sides and amongst their jutting projections the restless white foam moves in ceaseless eddies, and the water in the shallows is a light yellowish-green, becoming blue farther out, while in the boundless distance over the deep a vague violet haze seems to lie, extending to a high horizon under a pale blue sky that is strewn with feathery white clouds.

*Signed at the lower right, F. J. WAUGH, 1906.*

*Purchased from the artist.*

No. 67

GEORGE GLENN NEWELL

AMERICAN 1870—

*THE TOILERS*

*Height, 30 inches; length, 40 inches*

OXEN dragging a plow are toiling over a rolling hillside field, the overalled farmer with both hands gripping the plow-handles and carrying no goad. The yoked beasts have glistening brown coats marked by white patches. A large part of the field is brown with the freshly upturned earth. Distant hills are of purple tone, and lavender-gray cloud masses course before a bright blue sky.

*Signed at the lower right, GEORGE GLENN NEWELL.*

*Purchased from the artist.*

No. 68

*THE SPRING-HOLE, HALEY'S  
WOODS*

BY

HENRY W. RANGER, N.A.

No. 68

HENRY W. RANGER, N.A.

AMERICAN 1858—

*THE SPRING-HOLE, HALEY'S WOODS*

*Height, 36 inches; width, 28 inches*

A SWAMPY ravine or cut between low banks extends straight back through the center of the picture to an indistinct middle distance, high round-topped hills being seen afar against the horizon. The banks at either side are wooded; the lower land has been cleared. A pile of logs sawn for firewood stands at the right in it, beside a pool of the foreground which reflects the light of the sky and the forms and tones of the green and yellow herbage on its shores or banks. Sunlight toward the close of day illuminates the low clearing and the tall bordering yellow and green trees of the banks of the cut, and gives touches of sunset colors to the white clouds which tumble in fluffy masses in the sky. Up the ravine at the side two figures of workmen are visible.

*Signed at the lower left, H. W. RANGER.*

*Purchased from the artist.*







No. 69

IRVING RAMSAY WILES, N. A.

AMERICAN 1862—

*THE PURPLE SHAWL*

*Height, 48 inches; width, 28 inches.*

A FAIR young girl of petite figure is standing at graceful ease, turned toward the right but facing the spectator, as she turns her small head to the front with gently arched neck and a slightly downward gaze. She is seen at three-quarter length, and wears draped low over her shoulders and light décolleté gown a rich purple lace shawl, which exposes her delicate bosom. With her elbow at her hip, she has raised her hand and rests the fingers lightly at the point of the corsage. Her reddish-brown hair escapes in light, curling strands from her blue and gray mob cap, and darkens in the shadows, the light falling from the left on her shoulders and face. She is seen against an olive-gray wall with a rambling flower and scroll pattern in low tones of several hues.

*Signed at the lower left, IRVING R. WILES.*

*Purchased from the artist.*

No. 70

FREDERICK J. WAUGH, N.A.

AMERICAN 1861—

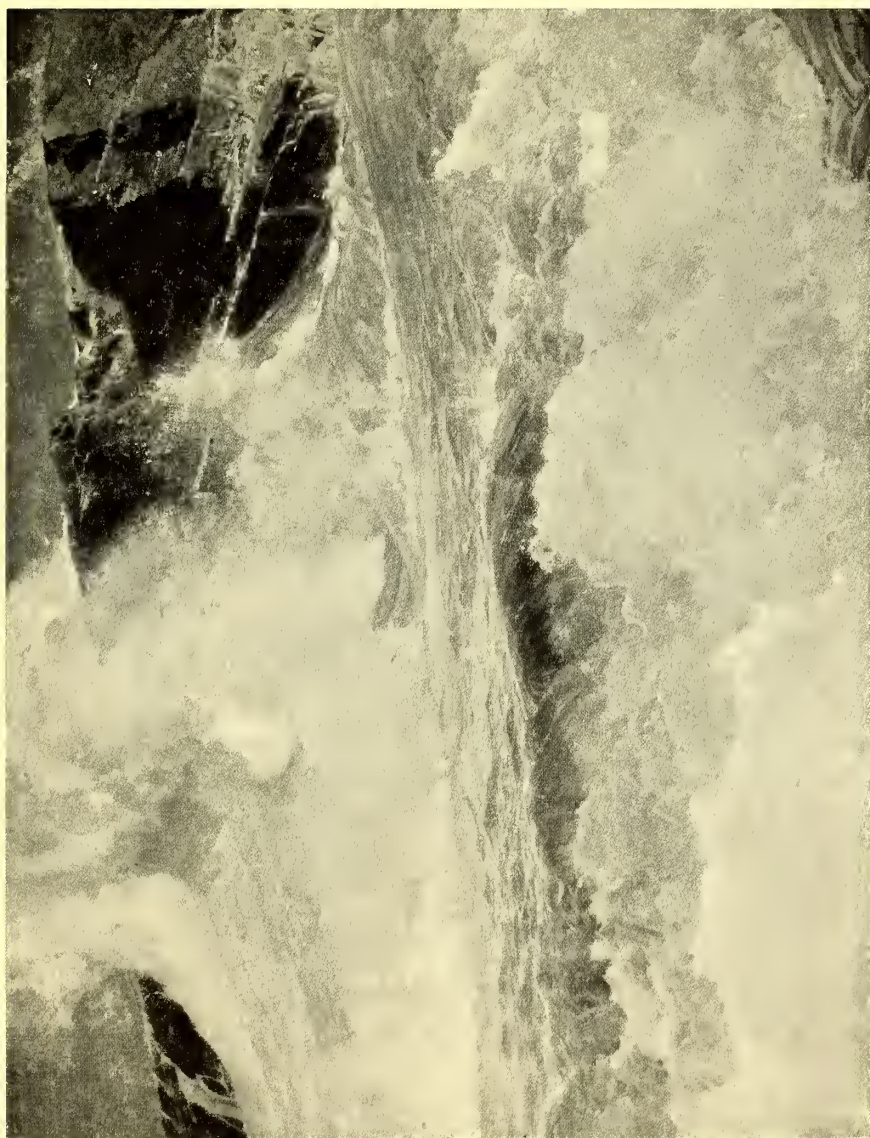
*SEA AND FOAM*

*Height, 36 inches; length, 47 inches*

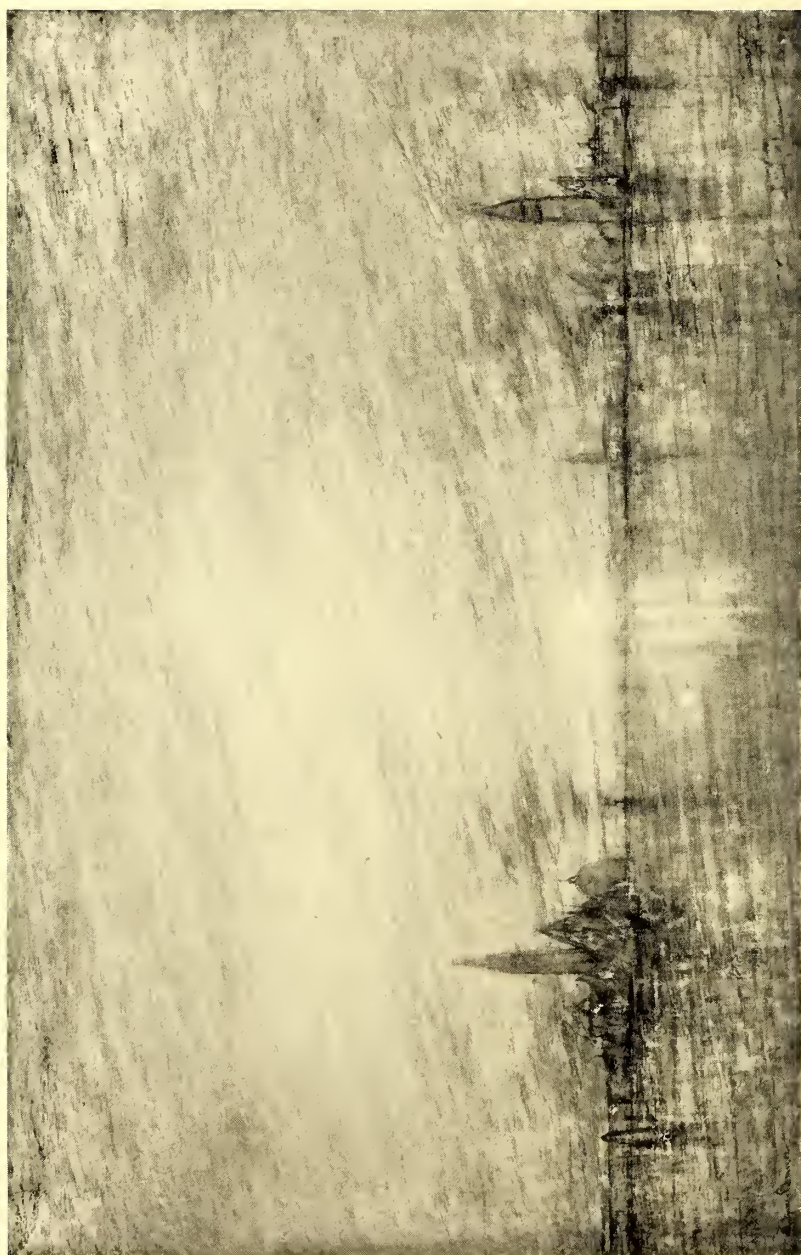
MIGHTY billows heave themselves from the left against a huge ledge of rocks which extends across the picture, and over whose crest little of the dull blue sky can be seen. As one great wave breaks on the ragged land its tossing spray mounts high out of the canvas, while its rebounding mass, dashed into swirling foam, comes tumbling forward into the seething turbulence of its smashed and retreating predecessors and new oncomers. The jagged and irregular rocks are purple and brown and yellowish-gray, the waters a deep rich green where unbroken, passing through lighter and yellowish-green tones to the white of the dashing spray and swirling foam, in an interesting play of diffused light.

*Signed at the lower right, WAUGH.*

*Purchased from the artist.*









No. 71

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN 1840—

*EVENING AT VENICE*

*Height, 33 inches; length, 55 inches*

WATER forms the entire foreground, and in the center of the picture extends back to the low horizon where the sun is setting. The vast expanse of the heavens is one blaze of splendor as the sunset rays split upon its vaporous striations, and the responsive water below is turned to a mirror almost equally gorgeous—the predominant colors being a fiery red in the center and green tones toward the sides. At either side across the water the city buildings, with sundry domes and campaniles, stand up against the sky, before them appearing many sailboats in the partial shadow of the buildings against the light.

*Signed at the lower left, GEDNEY BUNCE.*

*On the back is the date 1903.*

*Purchased from Cottier & Co.*



**SECOND EVENING'S SALE**

**TUESDAY, APRIL 1, 1913**

**IN THE GRAND BALLROOM OF THE PLAZA**

**FIFTH AVENUE, 58TH TO 59TH STREETS**

**BEGINNING AT 8.15 O'CLOCK**



No. 72

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*STREET SCENE, LIMBURG, GERMANY*

(Water Color)

*Height, 8 inches; length, 9 inches*

THE narrow street of an old German town, with buildings abutting irregularly on either side, extends straight before the spectator to a tall house or church which stands athwart its farther end. The buildings are gray, like the sky and the roadway, the nearer ones on the right being low with steep gabled roofs of slate color. Shadows fall across the pave from the right, in the foreground patches of grass appear on either side, and an old woman in blue, buff and red comes forward walking.

*Signed at the lower right, J. H. T.*

*Purchased from William J. Baer.*



No. 73

EDGAR SCUDDER HAMILTON

AMERICAN 1869—1903

*ANDROMEDA*

(Water Color)

*Height, 10 inches; width, 4 inches*

THE daughter of Cassiopeia, her ankles shackled with broad bands of iron and her hands bound behind her to the gray, brown and green-incrusted rock, stands with her feet on the wet beach, the green, blue and white-foaming waves lapping them. The flesh tones of the graceful nude figure are mottled with reddish reflections of the rocks and a faint tint of yellow. Her head is thrown far back, her face bears an agonized expression, and her long red hair is swirled by the winds.

*Signed at the lower left, E. S. HAMILTON, '95.*

*Purchased from the American Water Color Society's exhibition.*

No. 74

CHARLES HENRY MILLER, N.A.

AMERICAN 1842—

*EVENING*

(Panel)

*Height, 5¾ inches; length, 11¾ inches*

EXTENDING down the picture, a river or canal is bordered by a crude, uneven road, leading from the spectator toward the horizon. The landscape is low and flat, and gave for the green grass edges of the road, appears a dull brown in the fading daylight, warmed by reds of a brilliant sunset which is seen through apertures in a screen of trees across the middle distance. The sunset hues are reflected in the water with tones of the strong white clouds of the higher sky. A boat with figures appears in the stream, and a distant building in the shadows along the road.

*Signed at the lower left, CHAS. H. MILLER.*

*Purchased from the artist.*

No. 75

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*AUTUMN*

(Panel)

*Height, 5 $\frac{1}{4}$  inches; length, 9 $\frac{1}{2}$  inches*

ON the left five trees of twisted growth, the nearer sentinels of an open forest, stand at the edge of a shallow pool in the central foreground which they help to cast into shadow. In the right of the middle distance a lesser group of similar number stands detached in the open, at the verge of a green field, in full sunlight. The sun shines also on the forest in the background, seen under a light sky.

*Signed at the lower right, R. A. BLAKELOCK.*

No. 76

*SEPTEMBER*

BY

J. FRANCIS MURPHY, N.A.

No. 76

J. FRANCIS MURPHY, N.A.

AMERICAN 1853—

*SEPTEMBER*

*Height, 8 inches; length, 12 inches*

IN the foreground is a green field, lightened by a pool reflecting a white cloud in a sky where grayish-white and smoky-gray clouds move before the pale blue expanse. Green trees to the right of the pool are beginning to turn, with the approach of autumn, as have tall grasses of the meadow; and gray barns and other buildings are seen in the middle distance.

*Signed at the lower left, J. FRANCIS MURPHY, '99.*







No. 77

ALEXANDER H. WYANT, N. A.

AMERICAN 1836—1892

*A CLOUDY SUNSET*

*Height, 9 inches; length, 14 inches*

POWERFUL is the sky in this canvas, the low-lying cloud-masses in slow, impressive motion and deep, somber coloring taking on a majestic appearance as they encroach upon the field of vision, shutting out the light of a bright white sky, its white clouds touched with a purple-pink from the unseen sunset. The landscape itself is somber, and remote in its suggestion, a wild fen with the details of its low trees and shrubbery lost in the darkening shadows, one bright yellow spot only appearing in the foreground near some gray, shallow water. The oncoming nimbus clouds from the right seem almost to touch the low hills.

*Signed at the lower left, A. H. WYANT.*

*From the Wyant sale, 1894.*

No 78

ALBERT P. RYDER, N.A.

AMERICAN 1847—

*EVENING GLOW—THE OLD RED COW*

*Height,  $7\frac{3}{4}$  inches; length, 9 inches*

IN the distance in the middle of a broad, yellow-brown, perfectly flat field, a farmhouse stands on the edge of a grove, the trees the only growths that rise above the ground-level anywhere over the prairie-like landscape. The countryside is darkening, but the house-group is accentuated in the dull after-glow of the past sunset. In the transparent shadow of the foreground a red cow heavy with milk wanders cumbrously toward the house, her head lowered to take still an occasional nibble at the dark grass.

*Purchased from Cottier & Co.*

No. 79

WILLIAM EDGAR MARSHALL

AMERICAN 1825—1906

*ON THE SEINE*

(A Tile)

*Height, 10 inches; width, 9 $\frac{1}{4}$  inches*

ON a low, dull, brownish-green and uneven stretch of the Seine's bank, three short, wispy trees grow in a group in the center of the picture. Beyond them is seen the silvery-white river, coursing placidly, and across it the green, blue and gray hills of its farther bank. The sky is massed with mountainous white clouds. Near the group of three trees a stout peasant woman in a white cap is looking out over the river.

*Purchased from Mrs. Marshall*

No. 80

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*AN INDIAN CAMP IN THE WOODS*

*Height, 7½ inches; length, 8½ inches*

THE woods are a dark, rich brown, verging in parts upon black, and one finds himself within the border of them, near a sloping hillside on which some red men have made their camp for the night. Their camp fire is lighted and the figures of some of the Indians stand out in the pale flare as the fire sputters beneath the tripod of sticks which has been built to suspend kettle or joint. A smooth lake is glimpsed through an opening in the forest, and beyond it the full, deep yellow moon is rising out of hindering clouds.

*Signed at the lower right, R. A. BLAKELOCK.*

*From the Frederick S. Gibbs Collection.*

*Purchased from S. S. Dustin.*



No. 81

ROBERT SWAIN GIFFORD, N.A.

AMERICAN 1840—1905

*NEAR BUZZARDS BAY*

(Panel)

*Height, 6 $\frac{3}{4}$  inches; length, 13 $\frac{1}{4}$  inches*

A MEADOW full of color extends from the foreground down to the distant blue salt water of the bay, under a sky filled with light and smoky-gray clouds. The water is visible only at the right, the distance at the left being occupied by a dense wood. In the middle distance toward the left a few detached trees with bushy tops rise at the border of the meadow, near a hay-rick and the rail fence that marks the line of the next field.

*Signed at the lower right, R. SWAIN GIFFORD, '79.*

*Purchased from the artist.*

No. 82

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*MYSTIC RAYS*

*Height, 8¼ inches; length, 15½ inches*

AN open moorland country, flat and green, extends from a broad foreground which is bordered at the left by a gently rising land to a far, mysterious distance, under a pearl-gray sky mottled with darker, brownish tones, with white striations appearing in its lightest spot. The hour seems to be early morning, with the landscape coming into being slowly, its details still without sharpness of outline. In the middle distance toward the left, amidst a small group of trees, a building is partly discernible in the still and almost shadowless gray atmosphere.

*Signed at the lower right, A. H. WYANT.*

*From the Wyant sale, 1894.*

*From the Frederic Bonner Collection, 1900.*

No. 83

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*IN THE CATSKILLS*

*Height, 8 inches; length, 11 inches*

LOOKING through a deep, umbrageous arch on the outskirts of a wood, the spectator's eye travels far over distant fields to where blue-capped summits appear under a high, bluish-white horizon, the gray clouds above yellowed in the sunlight. Beneath the leafy canopy of the foreground the woods and undergrowth, in partial shadow, reveal rich mahogany and olive tones. A glint of sunshine accentuates the short trunks of two trees at the right, and tips the ripples of a rivulet in the center with white.

*Signed at the lower right, RALPH ALBERT BLAKELOCK.*

*Purchased from William Macbeth*

No. 84

ROBERT C. MINOR, N.A.

AMERICAN 1840—1904

*AFTER SUNSET*

*Height, 13 inches; width, 10 inches*

IN a lush field in which a spring or pool appears in the near foreground, a figure is seen on the left—a woman in a white cap, wandering along alone in the twilight. The field is all but surrounded by trees, a tall slender feathery one leaning over the spring from the right, and on the left standing a shorter one, while across the background is a thick wood or grove. The trees there are green below a glowing orange sky, that aloft takes the mottled tones of malachite against which is seen an occasional floating patch of flame-colored cloud. The meadow and the pool are in a subdued light.

*Signed at the lower left, MINOR.*

*Purchased from Louis Katz.*

No. 85

SAMUEL COLMAN, N.A.

AMERICAN 1833—

*MOONLIGHT NEAR ROME*

*Height, 9 inches; length, 13 inches*

THE full moon, very white in the early night, is emerging from a patch of nebulous clouds which still veil without concealing the lower segment of the disk, other portions of the vaporous mass impinging upon the periphery of the orb higher up—the cloud-vapor smoky in the evening light away from the moon and tinged with a rose suggestion above and below her. In the azure expanse about her—she is in the center of the picture—the stars spangle the blue, high aloft. Below, over the earth, the dusk has deepened until details are obscure. A tall pile of architecture of gray, red and brown tones at the left rises into the light, boats and people in them being discerned in the gloom at its base, in the river which forms the foreground. This is crossed by a stone bridge of numerous arches, its roadway lighted by fixed lamps which glow before shadowy domes and roof-lines of the dim distance. In the immediate foreground the stream's rippling surface is lighted by yellow-white reflections of the emergent moon.

*Signed at the lower right, S. COLMAN.*

*Purchased from S. P. Avery, Jr.*

No. 86

WILLIAM R. O'DONOVAN, A.N.A.

AMERICAN, CONTEMPORARY

*THE BATHERS*

*Height, 14 inches; width, 11 inches*

A LANDSCAPE painting in tones of closely woven tapestry. Two women have come down to the water to bathe, and they stand at the left in the partial shelter of a clump of tall bushes near the water's edge. One has partly disrobed, and her companion stands in a hesitating attitude at her shoulder. To the right a bushy tree on a stunted trunk raises its rounded top toward a confused sky of neutral tones, and is reflected with notes of the sky in the peaceful water, which is marked by the gentlest of ripples. The sloping bank and the distance are a carpet and curtain of vague color, with a predominant green tinge and attractive quality.

*Signed at the lower left, WILLIAM RUDOLPH O'DONOVAN, A.N.A.*

*Purchased from the artist.*



No. 87

*LEDA AND THE SWAN*

BY

GEORGE DE FOREST BRUSH, N.A.

No. 87

GEORGE DE FOREST BRUSH, N.A.

AMERICAN 1855—

*LEDA AND THE SWAN*

*Height, 14 $\frac{3}{4}$  inches; width, 11 $\frac{3}{4}$  inches*

SEEN against a conventional outdoor landscape or forest background of dark tones in which brown predominates, Leda, nude, is seated, half-reclining on a pale yellow drapery gracefully disposed over a rock or bank, her shoulder resting against a leaning slender tree-trunk. She is facing the front, the figure turned somewhat toward the left, and while her left knee doubles back so that the foot is under the drapery, the right limb in natural extension reaches the ground well in front of her. The swan at her side, with wings just aflutter, raises his long neck and regards her, and she gazes musingly down on him, one hand at her side, the other crossing over her hips and meeting it near the swan's neck. The light from the left falls full upon the carefully modeled figure and the swan.

*Signed at the lower right, GEO. DE F. BRUSH, 1883.*

*From the Stanford White Collection.*







No. 88

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*SUNSET IN THE WOODS*

*Height, 10 inches; length, 14 inches*

ALL is dark in the foreground, and one sees the trunks of varied trees at left and right a grayish-black, and light glinting from two small pools between them, over which one looks through an arboreal arch of deep dark tones to a middle-distance clearing aflood with sunset lights. A larger pool there is red in the glow, and more of the woods is seen beyond the clearing.

*Signed at the lower right, A. H. WYANT.*

*Purchased from William Macbeth.*

No. 89

ROBERT LAYTON NEWMAN

AMERICAN 1827—1912

*THE LETTER*

*Height, 14 inches; width, 12 inches*

A YOUNG woman with a mass of light brown hair with reddish tinges, done in large loose knots or puffs at the back of her head, is shown at half-length, seated easily and facing the right. She wears a blue waist with a low, rounded neck-opening, the waist where the light strikes it taking the tone of the green turquoise. The light falls from the left full upon her shoulder, neck and cheek, leaving her features in partial shadow, and illumining the letter, which she is reading, held up before her in her left hand.

*Purchased from the artist.*



No. 90

OTTO WALTER BECK

AMERICAN 1864—

*THE CHILD MARY*

(Pastel)

*Height, 15¾ inches; width, 10½ inches*

SHE is shown head and shoulders, clothed in white, with a blank golden scroll across her chest, her slightly arched head seen against a broad decorative band of rich red which is surmounted by an arch of golden flowers or rosettes on a dull green ground. She faces the front, her sober blue eyes directed meditatively downward, her reddish-yellow hair falling to her shoulders.

In an architectural and elaborately gilded frame.

*Purchased from the artist.*

No. 91

FREDERICK DIELMAN, P.N.A.

AMERICAN, CONTEMPORARY

*MAGNOLIAS*

*Height, 16 inches; width, 12 inches*

IN the midst of a magnolia grove, or bower of the beautiful white flowers and their rich green leafage, a handsome woman is portrayed at three-quarters length, standing, facing toward the left and looking with a staid but agreeable expression straight at the spectator. She is gowned in black, with gray suède gloves and a huge brownish-black hat trimmed with white plumes, the broad brim, rolled slightly up at one side, acting as a deep frame for her face, as the hat is tilted back and at an angle. Magnolia blooms are all about her and she holds one in her hand.

*Signed at the lower left, FREDERICK DIELMAN, 1903.*

*Purchased from the artist.*

No. 92

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*A CLOUDY EVENING*

*Height, 12 inches; length, 16 inches*

STRAIGHTAWAY from the spectator a gray, rutted and uneven swamp road takes a slightly sinuous course toward the distance, through a low country of grass, bushes and a few trees, all now a yellow and olive-brown in the gathering dusk. There is a recurrence of the natural green in the distance, where there is more light, reflected from white clouds above, while those over the bulk of the landscape are a dark, dull smoky-gray. Afar off in the light are intimations of buildings, and an isolated frame structure suggesting a sportsman's camp appears on a mound at the right.

*Signed at the lower right, A. H. WYANT.*

No. 93

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

*AUTUMN*

*Height, 17 inches; width, 12½ inches*

BRANCHES with frost-reddened leaves lean over a river from trees on the left which grow close to the water's edge and rise above the picture. The strip of the bank at their foot is a rich brown, with lingering green suggestions and bright notes of red amongst the herbage. The river, which winds into the picture from beyond the trees, in a curve passing forward, is hemmed in by a forest of pine and other woods on the farther side, many of the trees brown of foliage in front of the tall green conifers. The water is a mirror of their blended reflections, and catches also a light note from a blue sky sifted over with gray and white clouds.

No. 94

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN 1840—

*MORNING IN VENICE*

*Height, 13¾ inches; length, 17 inches*

HERE is a group of luggers with yellowish-red, buff, brown and gray sails, at the right, and more of them toward the left, near what may be San Giorgio and its campanile, the scene apparently being on the Grand Canal but looking up and down, not across from the Piazzetta. Overhead is a confused sky of moving, mingling clouds, with none of the blue visible. Colorful reflections of the sky, clouds and sails cover the water, and more distant boats are seen.

*Purchased from Cottier & Co.*

No. 95

JOHN LA FARGE, N. A.

AMERICAN 1835—1910

*THE ASCENSION*

(Water Color)

*Diameter, 17 inches*

A DRAWING filled with brilliant color. The central Figure, in white robes toned with blue, green and yellow, a broad golden nimbus encircling the upturned head, floats upon mauve, purple, green and yellow clouds, with arms full-extended, one above and the opposite below the shoulder, and folds of the drapery drooping from each. At either side are six angels, kneeling and standing, in groups of two, in worshipful attitudes of adoration and robed in varied colors.

*From the La Farge sale, American Art Association.*



No. 96

*ON THE TRAIL*

BY

WINSLOW HOMER, N.A.

No. 96

WINSLOW HOMER, N.A.

AMERICAN 1836—1910

*ON THE TRAIL*

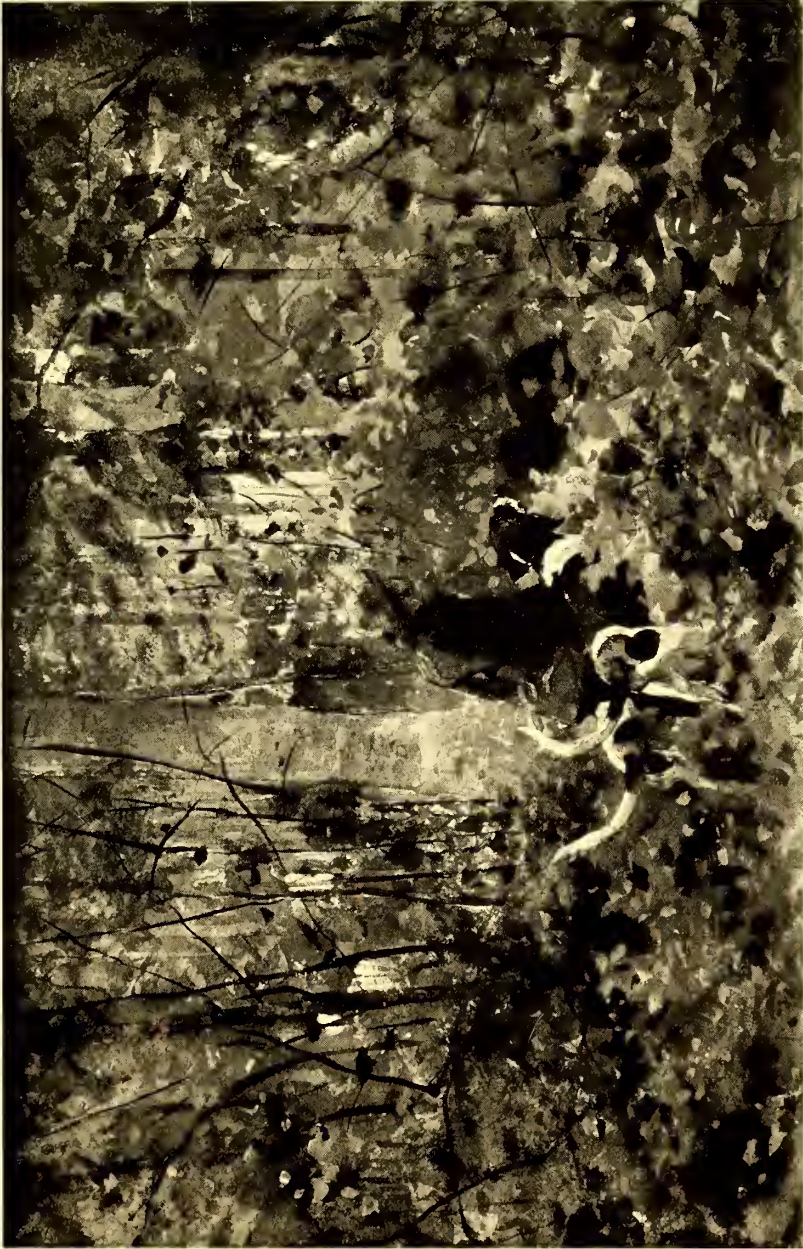
(Water Color)

*Height, 12¼ inches; length, 19¼ inches*

ONE looks into a wood, where a sturdy tree-trunk near the center appears a blue-gray, the trunks of slender trees darker. All about the thick underbrush shows the green and red and yellow of the woods and fields when the hunting season comes on. In the foreground is a huntsman with his eager dogs, one on either side of him, all peering into the brush.

*Signed at the upper right, HOMER.*

*Purchased from Gustav Reichard.*





No. 97

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*SEPTEMBER*

*Height, 12 inches; length, 18 inches*

TREES are turning brown and parting with their leaves, and the grasses of the fields are yellowing at the approach of autumn. A short, stumpy tree in the right foreground, supporting a bunch of foliage like a giant chrysanthemum, rises against white, billowing cumuli that lie over a low horizon, a dark mass before the sky. Near it is a sparse and feathery tree, growing taller than the bushes around it, on the high bank of a foreground pool—all in partial shadow. Beyond the pool are undulating fields, catching a share of sunlight late in the day. Above the white clouds are others of smoky-yellow, and in spots the azure is to be seen.

*Signed at the lower left, A. H. WYANT.*

No. 98

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

OCTOBER

*Height, 12 inches; length, 18 inches*

ON the right are woods of slender trees but with abundant foliage, as in parts of the Adirondacks, and thick undergrowth darkens their mass. They are in shadow, and the wood is balanced in the composition by a few leaning and slender trees at the left; while between, a silvery-gray lake or river is opened to view, and the light coming in renders the herbage of the low foreground visible. The tones of the leaves and surface growths are brown with red tinges over the underlying green, and in the foreground are touches of cheerful color, as of occasional wood flowers or berries, lingering on their stems. Beyond the water, low hills of the farther shore are indefinite under a gray sky where there is not much light.

*Signed at the lower right, H. D. MARTIN.*

*Purchased from Gustav Reichard.*



No. 99

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*NEAR BRIDGEPORT, CONNECTICUT*

(Panel)

*Height, 14 inches; length, 18 inches*

A TIDAL river has a silvery-blue and gray aspect of much charm, under a sky with a gray band of dense cloud stretching along the horizon, above which a broad streak of azure intervenes between the horizon band and looser strata of gray cloud that continue to the picture-top. The water occupies all of the foreground, reflecting not only the blue and gray of the sky but in its moving ripples the wavering lines of masses of homely piers and landing stages for small boats, built out into the river on spiles and with hinged bridges connecting with floats or flat-boats. Beyond them the shore shows green trees and old waterfront buildings.

*Signed at the lower right, J. H. TWACHTMAN.*

*Purchased from S. S. Dustin.*

No. 100

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN 1840—

*SUNSET*

(Panel)

*Height, 14 $\frac{1}{4}$  inches; length, 17 inches*

A DISTANT wood extending across the picture, along land that dips near the center and rises again, is black against a brilliant sunset sky laden with heavy clouds of deep-toned color and distinguished by an absence of red. The land before the woods is green and yellowish-brown, and on the right is a detached tree, brown in its autumn coat. Near it a bridge crosses a narrow river which in the foreground reflects the tones of the tree and the bordering uplands.

*On the back is a paster with the title and signed WM.  
GEDNEY BUNCE.*

*Purchased from Cottier & Co.*

No. 101

*EARLY AUTUMN*

BY

J. FRANCIS MURPHY, N.A.

No. 101

J. FRANCIS MURPHY, N.A.

AMERICAN 1853—

*EARLY AUTUMN*

*Height, 14 inches; length, 18 $\frac{3}{4}$  inches*

A GREEN meadow occupies the foreground and spreads largely over the picture, and is fresh and green though there is very little daylight, and neighboring trees and bushes are obscured by shadows. One small tree at the left retains its green like the meadow, but others near the line of a rail fence are dull and brown, the bushes below them in the sere, and the field growths around showing brown, yellow and red herbage interspersing the meadow-green. In the distance the gable end of a farm building shows white against a dark hill, over which there is a bright streak along the horizon under an otherwise smoky-gray sky.

*Signed at the lower right, J. FRANCIS MURPHY, '96.*









No. 102

WINSLOW HOMER, N.A.

AMERICAN 1836—1910

*A GOOD ONE*

(Water Color)

*Height, 12 $\frac{1}{4}$  inches; length, 19 $\frac{1}{4}$  inches*

A SOLITARY fisherman dressed for his sport, with his brown boat shoved against the wooded and sunny shore of a silvery-blue lake in the wilderness, has just had a fine rise, and his light rod in his left hand bending roundly, he is preparing to land his prize with the net, which he holds extended and ready in his right hand. The distant shore in the background is wooded and dark under a light blue sky with grayish-white clouds.

*Signed at the lower right, WINSLOW HOMER, 1889.*

*Purchased from Gustav Reichard.*

No. 103

HENRY OLIVER WALKER, N.A.

AMERICAN, CONTEMPORARY

*BOY AND DOVE*

*Height, 19 inches; width, 10½ inches*

OF solid frame, full, round cheeks and broad forehead, with his light hair mildly tousled, a small boy stands nude in tall green grass where field flowers bloom, before a dark green wood. He holds against his chest in an attitude of childish affection a gray dove whose wings are partly spread, and looks down at the bird, as he stands in an easy posture turned slightly to the left but facing forward, his body encircled by a narrow dove-gray fillet.

*Signed at the lower left, HENRY OLIVER WALKER, 1888.*

No. 104

CHARLES PAUL GRUPPE

AMERICAN 1860—

*SUMMER—CALEDONIA CREEK*

*Height, 13¾ inches; length, 20 inches*

THE creek, a silvery-white and limpid green stream, curves into view in the middle distance and comes forward through the center of a green landscape to pass out of the foreground. On the right it is bordered by an irregular line of willows, a dead tree having fallen athwart the stream, and on the left is a verdant meadow warmed with a note of yellow. In the foreground the creek is interrupted by a wedge of small gray rocks.

*Signed at the lower right, CHAS. P. GRUPPE.*

*Purchased from the artist.*

No. 105

BENJAMIN RUTHERFORD FITZ

AMERICAN 1855—1891

*GATHERING THE LAST SHEAVES*

*Height, 13¾ inches; length, 22 inches*

THE day is done and the foreground is in the shadow of a barn on the right, and of two tall, cone-shaped stacks of cornstalks standing next it, while the western sky beyond is still bright with sunset notes. Its light is reflected from the sloping tops of the stacks and from the top of a wagon-load of the stalks which has been driven up. The figures of a man on the uncompleted stack and another pitching up the stalks to him stand out sharply against the brilliant sky. The warm tone of the ripened stalks, the velvety quality of the grass in the half-light, the free attitude of the figures and the strength of the active sky, all noticeable, make the painting a very interesting one.

*Signed at the lower left, B. R. FITZ, '89.*

*From the Thomas B. Clarke Collection, 1899.*

*Purchased from the Noë gallery.*

No. 106

*DURHAM, CONNECTICUT*, 1880

BY

GEORGE INNESS, N.A.

No. 106

GEORGE INNESS, N.A.

AMERICAN 1825—1894

*DURHAM, CONNECTICUT, 1880*

*Height, 15½ inches; length, 23¾ inches*

IN the center of rolling meadow-land, in the foreground, a tree sparse of foliage whose branches mount in cornucopia form is brown and yellow in its isolation from a group of sturdy green trees growing behind it. They stand on the bank of an unseen stream whose course cuts the meadow diagonally, and which is crossed by a narrow wooden bridge near the line of a rail fence. In the distance, beyond more meadows, are more trees and woods, with green and yellow hills mounting against a light sky—the yellow and green hills topped by detached trees perched on their crests, the green-wooded ones taking a touch of blue from the distance.

*Signed at the lower right, G. INNESS.*

*Purchased from Mrs. J. Scott Hartley.*







No. 107

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

*LOW TIDE—VILLERVILLE*

*Height, 15 inches; length, 24 inches*

A BROAD beach of brown wet sand. High lights on long lines of low combers, which push dark shadows ahead of them as they curl before breaking, coming up the beach—the shadows perhaps intensified by seaweed borne shoreward, fringes of which appear at the high mark of wave-lines along the beach. The distant ocean is a misty, grayish-brown, under the palest of gray skies, with the faintest of green tinges back of it. There is the atmosphere of the vast and salty waste. On the beach a lone woman in black and brown, with a white cap or head-dress, stoops to grasp something from the sands.

*Signed at the lower right, H. D. MARTIN, 1884.*

*Purchased from William Schaus.*

No. 108

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN 1840—

*WATCH HILL, RHODE ISLAND*

*Height, 14½ inches; length, 25 inches*

THE blue Sound puts in from the right, its wavelets breaking in white spray and rolling up a crescent beach whose nearer arm forms the low foreground, the farther arm projecting low and flat under a pale sky—the sky there as of a thin white veil drawn before a light greenish-blue. Between the arms the high round-topped hill mounts toward a variegated sky whose clouds have the tones of cream-yellow and brown onyx, with rare patches of green. The hill's crest is green; its bank where broken away by the sea is curiously marked in a sandy-yellow and greenish-brown. Parts of buildings on the farther slope project above the hill's green top, and between the dunes at its base is an opening where the sea breaks through in time of storm.

*Purchased from James S. Inglis.*









No. 109

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*A POOL IN THE FOREST*

*Height, 16 inches; length, 24 inches*

THE foliage of the forest trees is thick and dark, against a relatively light sky of yellowish clouds overspreading the blue. Toward the ends of the branches, where the foliage thins, the leaves present a lace-work pattern in green and olive-brown. Through an opening between the trees, where the sky is seen, the light strikes upon a pool occupying the central foreground and surrounded by green and brown underbrush and rocks, its surface reflecting tortoise-shell hues and a bit of the sky.

*Signed at the lower right, R. A. BLAKELOCK.*

No. 110

THEODORE ROBINSON

AMERICAN 1854—1896

*AFTERNOON SHADOWS*

*Height, 18 inches; length, 21 inches*

A MOWN or harvested field, flat and level, occupies three-quarters of the canvas, terminating at a horizontal line near the top where it is bordered by a belt of slender trees and undergrowth, the bulk of the trees being out of the picture. Between their trunks are glimpses of indefinite distance. In the field the stubble is a cool green over the most part of the land, in a broad shadow of irregular outline, and without the shadow is a warm yellow with a slight greenish tinge, in the sunshine which also brightens the bordering belt of trees and brush.

*Signed at the lower left, TH. ROBINSON, 1891.*

*Purchased from S. S. Dustin.*

No. 111

*UNA AND THE LION*

BY

FREDERICK S. CHURCH. N.A.

No. 111

FREDERICK S. CHURCH, N. A.

AMERICAN 1842—

*UNA AND THE LION*

*Height, 18½ inches; length, 22 inches*

UNA, a blonde of ample proportions, her brilliant red hair decked with flowers and hanging down her back to her waist, is seated on a bank whose turf has the tone of the fresh and tender green of spring, beside a massive lion. His head, as he sits with his forepaws extended, rises almost as high as the lady's, and both—facing the right—look out in proud composure over a narrow sandy beach and a broad body of blue water. Behind them are short and slender trees with bushy green foliage. Una wears a diaphanous garment of pale greenish-yellow, and flowers growing at the edge of the wood show notes of red, yellow and white.

*Signed at the lower left, COPYRIGHT BY F. S. CHURCH, N. Y., 1909.*

*Purchased from the artist.*







No. 112

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*A GRAY DAY*

*Height, 18 inches; length, 22 inches*

GRAYISH-WHITE clouds, not those of storm or shower, overspread a pale blue sky which is rarely disclosed, and in the distance are bare hills of odd shapes. At their foot in the middle distance is a body of gray-blue water, with buildings on its farther shore near the center of the picture. The foreground in green, with a gray earthen center, and on scraggly trees at the left the sparse foliage is brown, while the trees and a bush in line with them on the right are in shadow.

*Signed at the lower left, A. H. WYANT.*

*From the Ira Davenport Collection.*

No. 113

DWIGHT WILLIAM TRYON, N.A.

AMERICAN 1849—

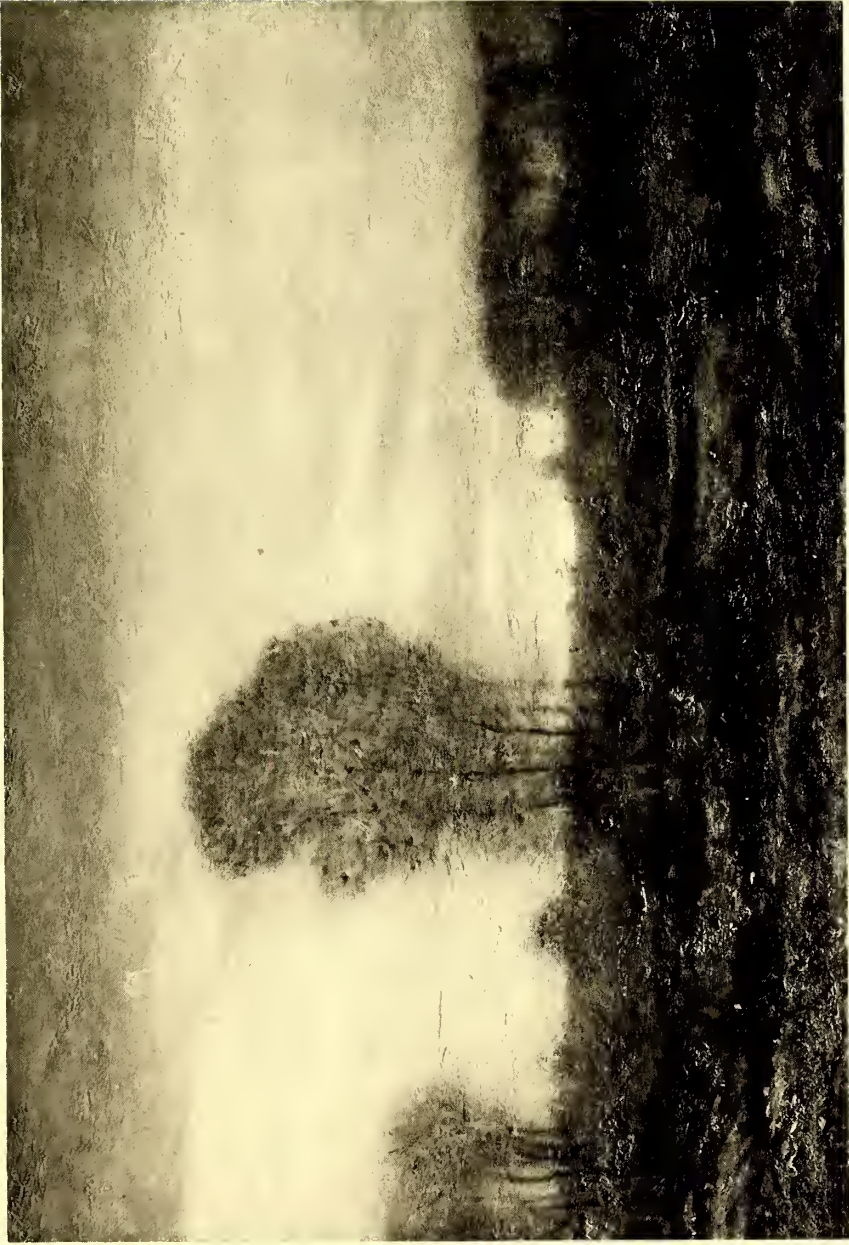
*AN AUTUMN EVENING*

*Height, 16 inches; length, 24 inches*

GREEN grass and brown bush, and an open heath with a sprinkling of trees. The wild land is flat and far-extending, and the scattered groups of trees, mounting out of the evening shadows against the gray light of the sky, would be in silhouette but that the light percolates amongst their thinning leafage and leaves them but half-darkened sentinels over the heath. The evening sky is one of cool, low tones, with striated clouds, and some of those near the horizon reflecting still the light of the departed sun.

*Signed at the lower left, D. W. TRYON, 1908.*

*Purchased from the Montross Galleries.*







No. 114

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*THE MOUNTAIN BROOK*

*Height, 15½ inches; length, 23½ inches*

THERE is the sense of being high in the world, and of the distant lands descending. Trees of dark trunks and green foliage form a partial screen across the picture—those at the left largely in shadow, as the sunlight strikes forward from the right—a narrow opening toward the right giving a vista of indefinite distance over an irregular landscape. The brook appears among rocks at the bases of the trees, and forms a pool in the foreground whose surface is mottled with opaque shadows, and with reflections of the brown rocks and the creamy-brown clouds which float in a sky whose blue is barely visible below dark smoky clouds that overspread it higher up.

*Signed at the lower right, R. A. BLAKELOCK.*

*Purchased from the late Senator Frederick S. Gibbs.*

*Exhibited at Berlin and Munich, 1910.*

No. 115

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*AN ADIRONDACK VISTA*

*Height, 24½ inches; width, 18¼ inches*

A CRAG at the right abuts upon a ravine or pass among the mountains, slender but thickly growing trees coming down to its very edge and throwing the foreground into partial shadow. The sunlight touches the tops of the trees at the left of the pass, and illumines it in the middle distance where the green grass is tinged with yellow, as are some of the trees there bordering the ravine. In the far distance a round-topped mountain bounds the view, beneath a blue sky curtained by ivory-white clouds.

*Signed at the lower right, A. H. WYANT.*







No. 116

ROBERT FREDERICK BLUM, N.A.

AMERICAN 1857—1904

*CASA D'ORO, VENICE*

*Height, 26 inches; width, 18 inches*

THE canal which forms the foreground is a rippling mirror of many-hued reflections from the variegated buildings, plants and bushes of its shore, which crosses the picture. Pink and orange and gray are the walls and roofs, and blue, green, yellow and brown the details and decorations, while a green and flowering garden behind an elaborate iron grill adds its brightening notes—the whole seen in a scintillant atmosphere under a bright azure sky. Some boys are having a dip in the canal and undressing on a stair, and two gondolas, each attended, are made fast at the bank.

*Purchased from Otto H. Bacher, who obtained the painting from the artist in Venice.*



No. 117

ARTHUR T. HILL

AMERICAN, CONTEMPORARY

*LATE AFTERNOON, GARDINER'S BAY*

*Height, 20 inches; length, 24 $\frac{1}{4}$  inches*

IN the background and extending forward toward the left appears a line of the tall, grass-covered sandbanks of Eastern Long Island, bordering blue water in the distance and flattening out to a broad foreground of low, broken dunes and beach grass. In the left of the foreground is seen the double trunk of a scraggly and half-bare beach cedar tree. The blue sky is all but covered by bands of white cloud along the horizon and darker, purplish-gray clouds mingled with yellowish-white ones in the higher strata.

*Signed at the lower right, ARTHUR T. HILL, 1909-11.*

*On the back: "Gardiner's Bay, 1909; Arthur T. Hill,  
East Hampton, L. I."*

*Purchased from the artist.*

No. 118

*LENGTHENING SHADOWS*

BY

J. ALDEN WEIR, N.A.

No. 118

J. ALDEN WEIR, N.A.

AMERICAN 1852—

*LENGTHENING SHADOWS*

*Height, 21½ inches; length, 25½ inches*

A HIGH green hill with rounded top and undulating slope rises before the spectator, making a high horizon against a brilliant sky of clear blue—with a few white cirrus clouds extended in nebulous patches or trailing veils by the upper aerial currents. The hill is dotted with varied trees—tall and slender, and short and bushy ones; fruit trees and trees of conical form—and a winding road climbs the slope, a brown curve amid the green. The nearer and lower part of the incline is in transparent shadow with the sun descending behind the spectator, and trees project their shadows up the sward, while the hilltop is alight and the sunshine accentuates the lower trunks of trees on the crest, and the roof and red chimneys of a white farmhouse, part of which is seen over one of the undulations.

*Signed at the lower left, J. ALDEN WEIR, 1887.*

*Purchased from Cottier & Co.*







No. 119

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*OLD HOLLY HOUSE, COS COB—WINTER*

*Height, 25 inches; width, 25 inches*

HERE is true winter faithfully rendered, with charm of color, line and atmosphere, and the quality that this artist was so successful in putting into his interpretations of Nature's many moods and aspects. The long, low body of the house, paralleled by its veranda, extends across the picture from the left, uniting at the right with a taller double structure with high-peaked gable roofs, each roof having one long slope. The roofs are covered with snow, which lies deep in drifts in the yard, completely obliterating paths and blown even up to the doorway sheltered under the piazza roof. It is lodged in crotches of a bare-limbed tree on the right of the door path, lies in patches on the foliage of an evergreen at the left, and has the effect of filling the air. Patches of dull red appear about the house door, and the sky is a pale, cold, whitened blue.

*Signed at the lower left, J. H. TWACHTMAN.*

*Purchased from S. S. Dustin.*

No. 120

GEORGE INNESS, N. A.

AMERICAN 1825—1894

*SPRING BLOSSOMS, MONTCLAIR, NEW JERSEY, 1885*

*Height, 20 inches; length, 30 inches*

THE grass is long, loose and green in an open apple orchard of short trees with small trunks, taller non-fruit-bearing trees growing behind them at the right as though to act as a shelter. Two of the fruit trees in the middle distance toward the right are covered with pinkish-white blossoms which seem to melt into each other and the sympathetic foliage, as though blown by mild breezes. At the left a house or farm building appears among other short trees, over which a cobalt sky is filled with swirling, nebulous, gray-brown clouds, held more or less together in a scrolling, thread-like formation. A figure in red and black is suggested in the foreground at one side, and back under the tall trees at the right a rail fence or gate appears. The composition is probably from Inness's own place, which so often furnished him with motives which his genius enriched in their pictorial presentation.

*Signed at the lower right, G. INNESS.*

*From the Inness sale, 1895.*

*Purchased from George H. Ainslie.*









No. 121

HENRY BROWN FULLER, A.N.A.

AMERICAN, CONTEMPORARY

*MOTHER AND CHILD*

*Height, 24 inches; width, 24 inches*

THE mother, of a refined peasant type, and wearing a pale dull-green dress with a gray shawl or blanket over her head and draped about her, is seated on a purplish-gray rock on a green uneven hillside where the rock outcrops in many places. She is shown at three-quarter length, facing the left. On her right arm she holds, seated, her nude infant, a golden-haired child who looks gravely at the spectator, with chubby arms extended toward either side in an inclusive gesture, almost in the act of blessing. On distant hilltops are leafless trees.

*Signed at the lower right, H. B. FULLER.*

*Purchased from M. Knoedler & Co.*

No. 122

LOUIS LOEB, N. A.

AMERICAN 1866—1909

*MIRANDA*

*Height, 28 inches; width, 24 inches*

A YOUNG woman with sensitive features and a wealth of rich brown hair is portrayed at three-quarter length, seated and facing the right, her head turned in the direction of the spectator but her thoughtful, half-smiling glance bent upon the floor or something below at her side. She wears a loose, sleeveless, low-cut white garment, girdled in brown. As she leans slightly forward with her right elbow resting on her thigh, her right hand is raised to reach the rich tresses which the left has drawn forward over her left shoulder, revealing the well-modeled neck and a modest expanse of shoulder. As she is seated, across the canvas, her back is seen in nearly full view, her hips appear below the girdle, and the right leg as far as the knee, where it crosses its companion.

*Signed at the upper right, COPYRIGHT, 1906, LOUIS LOEB.*

*From the Frederic Bonner Collection, 1912.*





No. 123

WILLARD L. METCALF

AMERICAN

***THE BOWER***

*Height, 26 inches; length, 29 inches*

THICKLY clustered but slender trees, apparently the border of a wood, grow at the right and throw into transparent shadow a wild green field of the foreground, beyond which a narrow bright blue river crosses the scene, a high hill at its farther bank. The green and grassy foreground is splashed with sunlight, which illumines also various white and purple blossoms among the bushes of the bordering undergrowth. Toward the left, under tall, slender trees of the middle distance, two figures are seated on the ground in the shade.

*Signed at the lower right, W. L. METCALF, 1907.*

*Purchased from the Montross Galleries.*



No. 124

CHILDE HASSAM, N.A.

AMERICAN 1859—

*LEDA AND THE SWAN*

*Height, 25 inches; length, 30 inches*

LEDA, nude on the bank of a turquoise river dappled with white in its rippling course in the sunshine, reclines with her back to the spectator, facing the left, at the base of a bunch of trees. She leans back on her right elbow, her left arm extended along her body, her feet being below the bank. Her face is seen in profile as she gazes down at the swan, who is swimming up from the left with curious head inquiringly projected. Across the river are grassy and cultivated fields, which with the foreground bank are bright in the sunshine that illumines also the damsel and the bird.

*Signed at the lower right, CHILDE HASSAM, 1902.*

*Purchased from the artist.*









No. 125

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*A SPRING MORNING*

*Height, 25 inches; length, 30 inches*

THE end of a pond, or small meadow lake, filling the foreground of the picture, extends back between low converging hills to a blunted angle at the base of a transverse upland. The surface of the water is wholly given to reflections of the grayish-white sky, with a pink tinge of early morning—and of the green banks and bordering hillsides, and the shadows of thick green trees which surmount them—all filling the water with a varied range of delicate and of deep color. The air is moist and fresh, with a suggestion in this small enclosed valley of the light haze overhanging the general landscape on warm spring mornings.

*Signed at the right, below center, J. H. TWACHTMAN.*

*Purchased from Mrs. Twachtman.*

No. 126

J. FRANCIS MURPHY, N.A.

AMERICAN 1853—

*MORNING*

*Height, 24½ inches; length, 33 inches.*

A BROAD green hillside sloping gently forward is lined by what appear to be distant stone fences dividing fields, and is marked nearer by by yellow patches of field growths rising above the green of the short grass. A few sparse trees are seen in the distance toward the right, against the sky, but the whole landscape is vague in the mystery of a gray dawn. What appear to be woods in the distance on the left are still in shadow, their top-line uncertainly defined against a light band of coming day along the horizon. Nature is calm and still, slow to reveal her charms.

*Signed at the lower right, J. FRANCIS MURPHY, 1901.*







No. 127

HENRY OLIVER WALKER, N. A.

AMERICAN, CONTEMPORARY

*A MORNING VISION*

*Height, 28 inches; length, 30¼ inches.*

AN idealized allegorical picture, of refined sentiment, presenting five figures among flowers within a garden wall, against a classical background of vague mountains and green valleys. At the right a fair and dreamy-eyed young mother in a yellowish-purple robe, with a green drapery back of her, is seen at three-quarter length, standing, with one arm folded across her breast and the other supporting her small boy, who stands nude on a pedestal or balustrade at her side. One of the child's arms encircles her neck, the other is extended before him in the direction in which he gazes fixedly, like his mother, far out into space. On the left and below, their vision is materialized in a group of three winged figures of young women in varied draperies, with eyes of far-off expression as though of another world.

*Signed at the lower right, H. O. WALKER, 1895.*

*Received the Thomas B. Clarke prize, National Academy of Design exhibition, 1895.*

No. 128

ALBERT P. LUCAS

AMERICAN, CONTEMPORARY

*THE NIGHT WATCH*

*Height, 25 inches; length, 30 inches*

ALL is stillness and gloom, though it is a night of moonlight and the stars are out. The landscape in the mysterious half-darkness seems a waste, and deserted save for a solitary figure seen in silhouette above the low horizon, looking over the broad, irregular lands where evening mists settling in the hollows reflect the moonlight and offer the only light spots on the earth's plane. In the sky the moon struggling to appear illumines a tangle of nebulous clouds, and in the distant blue appear a few stars.

*Signed at the lower left, ALBERT P. LUCAS, 1902.*

*Purchased from the artist.*

No. 129

*THE FIRST SNOW*

BY

CULLEN YATES, A.N.A.

No. 129.

CULLEN YATES, A.N.A.

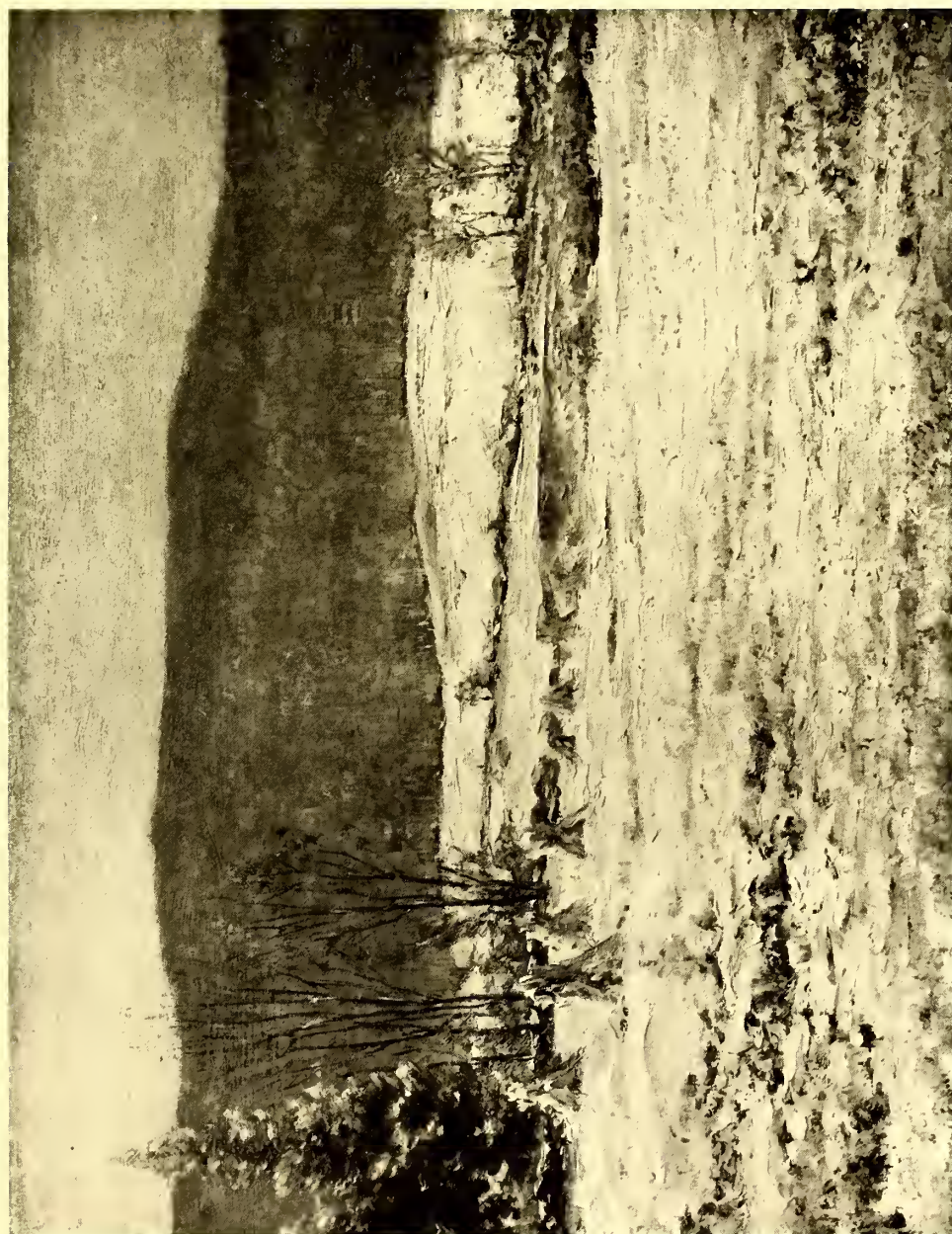
AMERICAN, CONTEMPORARY

*THE FIRST SNOW*

*Height, 25 inches; length, 32 inches*

SNOW covers a stubble-field in the foreground, here and there tufts of green projecting above the white mantle, and more often the red and brown herbage of tougher growth which lingers from the fall days. In the middle distance yellowed sheaves of corn-stalks stand like small tepees—snow-covered only on the windward side. At left and right a few trees retain vestiges of their red and brown foliage, at the left two tall evergreens raise their conical forms skyward, and in the distance, beyond more snow-covered, rolling fields, one looks into purplish-brown woods, their fastnesses seemingly made penetrable by reflected light from the snow fallen amongst them in their leafless condition.

*Signed at the lower right, CULLEN YATES.*







No. 130

HENRY W. RANGER, N.A.

AMERICAN 1858—

*WILLOWS*

*Height, 28 inches; length, 35¾ inches.*

AN aged willow of sturdy and rugged trunk and straggling branches grows at the right on the edge of a pond or spring pool, its topmost branches mounting above the picture. Slender trees grow at either side of it and across the pond at the left, their graceful bodies seeming to bend in a breeze. The big willow and the pond are in a foreground shadow, while beyond, and extending to the far distance, the sunshine lights green fields of irregular surface, and low hills, under a blue and white summer sky with cream-yellow touches. On the right the fields are bordered by a line of thick woods, near which in the middle distance two persons are seen conversing.

*Signed at the lower left, H. W. RANGER.*

*Purchased from the artist.*

No. 131

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*THE BRIDGE IN WINTER*

*Height, 30 inches; width, 30 inches*

IN the foreground a line of tall, straggling bushes crosses the picture, a few leaves remaining on their topmost stems. Beyond them is a basin or stream of water partly open and partly ice-covered, its open water dark and cold and the ice snow-covered, as is all the surrounding landscape. The air is filled with snow, and beyond the basin a long red factory building with its tall chimney is seen through a close white veil, with snow-drifts piled up about it. Across a road at the left a large frame dwelling with snow-laden roof is still less clearly seen through the driving snow, and in the left foreground the road crosses the water by a low bridge.

*Signed at the lower left, J. H. TWACHTMAN.*

*Purchased from S. S. Dustin.*

*Exhibited at Berlin and Munich, 1910.*









No. 132

ROBERT REID, N. A.

AMERICAN 1863—

*THE BROWN VEIL*

*Height, 36 inches; width, 23½ inches*

THE three-quarter length figure of a young woman with reddish-brown hair, in a light, filmy, short-sleeved dress, with a long diaphanous brown veil binding her broad-brimmed hat to her head and floating airily about her body. She seems to have been walking and to have momentarily arrested her progress to look calmly in the spectator's direction. She is in a green field near the wildwood, and has plucked some flowers which she holds lightly before her as though arranging them in a bouquet, and the sunshine plays on her veil, on a part of her face and dress, and on the yellowish-green of the field.

*Signed at the lower left, R. REID.*

*Purchased from the artist.*

No. 133

LOUIS PAUL DESSAR, N.A.

AMERICAN 1867—

*THE WOOD CART—EARLY MORNING*

*Height, 28 inches; length, 36 inches*

A SILVERY morning of mist, with rose tint and the mystery of the hour in the distance as of things half-revealed, half-concealed. Nearer by, a woodman has come with his cart to load cord-wood, and has got an early start, his cart being already well-laden. It is backed up toward the left just within the border of a light wood of second growth, the edges of which appear at either side of the opening into which the cart is driven. The yoked oxen drawing it front the spectator with broad, wise, white faces—one ox red, its mate of golden-yellow coat. The foreground and surroundings are a gray-green, with dew sparkling on foliage and herbage, and the indefinite nebulous distance blends into the gray of the sky. The figure of the old woodman is seen bent over at work on his load, and there is a noticeable quality in the rendering of the sawn logs.

*Signed at the lower right, DESSAR, 1912.*

*Purchased from the artist.*







No. 134

HENRY W. RANGER, N.A.

AMERICAN 1858—

*THE SWAMP POOL*

*Height, 36 inches; width, 28 inches*

THE pool appears in the foreground, bordered by blue-gray boulders whose rough surfaces are patched with various colors in marsh-growths and incrustations. Beyond it a stretch of swamp land extends into the distance, bounded on the left by a wooded upland. At the beginning of the wood, on the border of the pool, the sunlight plays upon the light bark and scraggly trunk of a tree whose green foliage is tinged with yellow—the yellow note running more or less through the landscape and the lower sky. It is a showery day, and the clouds aloft are dark. Numerous birds in flight appear in black silhouette against the sky, and near the pool two figures are seen standing near a small tree.

*Signed at the lower left, H. W. RANGER, 1907.*

*Purchased from the artist.*



No. 135

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*MEADOW FLOWERS*

*Height, 33 inches; width, 22 inches*

A VERITABLE bit of flowering meadow brought intimately home, with the beholder seated down among the grasses, and the far-off blue sky grayed over rather by atmosphere and earthy vapors than by clouds. The flowers are lavender and purple, and dark blue and white, and green and pink and golden yellow, and the small segregated profusion of them shown fills the picture to the top—with a corner given for a glimpse of the sky.

*Signed at the lower left, J. H. TWACHTMAN.*

*Purchased from Mrs. Twachtman.*

No. 136

*SPRING BLOSSOMS*

BY

LILLIAN MATHILDE GENTH, A.N.A.

No. 136

LILLIAN MATHILDE GENTH, A.N.A.

AMERICAN, CONTEMPORARY

*SPRING BLOSSOMS*

*Height, 39 inches; width, 30 inches*

IN Arcadian days and an Arcadian land a maiden lithe and tall, with reddened-brown hair, is plucking apple blossoms in a green and sunny orchard, and in the freedom of the days before the Fall. She stands on the soft green turf, one knee bent as for the next step, facing the spectator but with her head bent toward her right shoulder. Her upraised right arm reaches a limb over her head, and in her left hand at her side she has caught a slender branch full of the abundant blossoms. The turning of her head puts her face in a partial, transparent shadow, while the sunshine through the leaves plays upon her body. In the distance two of her companions, also nude, appear dancing with a long festoon of blossoms under another tree in the sun.

*Signed at the lower left, L. M. GENTH.*

*Purchased from the artist.*









No. 137

HUGO BALLIN, A.N.A.

AMERICAN, CONTEMPORARY

*AN EVENING SONG*

*Height, 39¾ inches; width, 29¾ inches*

A YOUNG woman in a loose, bluish-green gown which is low about the neck is seated in a stone window embrasure playing a lute, and facing slightly to the right. She wears an elaborate jeweled pendant at her breast, a necklace of blue beads strung on a red cord, and a pearl and sapphire ring, and her reddish-yellow hair is wreathed in colors. A conventional landscape is visible through the window, and bright flowers and green vines are used within and without the casement in the production of an effective decorative composition. She has a reposeful, meditative expression, with downcast eyes beneath drooping lids.

*Purchased from the artist.*

No. 138

CHARLES MELVILLE DEWEY, N.A.

AMERICAN 1851—

*DRIFTING—A NEW ENGLAND SCENE, NEAR  
ESSEX, MASSACHUSETTS*

*Height, 30 inches; length, 40 inches*

Two men have been gathering hay from the salt meadows, and with a load of it heaped high on a brown flat-boat or scow, in an inlet, are idly adrift, ready to go homeward. One has his long sweep in the shallow, rippling water, as a rudder, as he sits at the stern, and his companion is standing beside the mound of hay, holding upright his sweep, which reaches high above it. Beyond is a narrow stream of water crossing the picture, and at the left a bit of the green sea is seen, with a white lighthouse on the coast. In the distance at the right are green-covered hills or dunes, under an iridescent sky.

*Signed at the lower left, CHARLES MELVILLE DEWEY.*

*Purchased from the artist.*





No. 139

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN 1871—

*THE BROAD, GREEN VALLEY*

*Height, 28 inches; length, 36 inches*

A BROAD prospect in a mountainous country is opened before the spectator. In the foreground is the broad, green valley of the title, the hillsides sloping from either hand toward the center and descending toward the foreground. The sunlight is bright on parts of the slopes, and elsewhere grass and trees are in the shadow of heavy gray clouds with which the sky is burdened. The mountain sides in the middle distance are green, and beyond these rise other peaks blue in the distance. Far away along the valley dwellings are indicated.

*Signed at the lower left, FRED'K BALLARD WILLIAMS, '08.*

*Purchased from the artist.*



No. 140

GEORGE INNESS, N.A.

AMERICAN 1825—1894

*EARLY AUTUMN—MONTCLAIR*

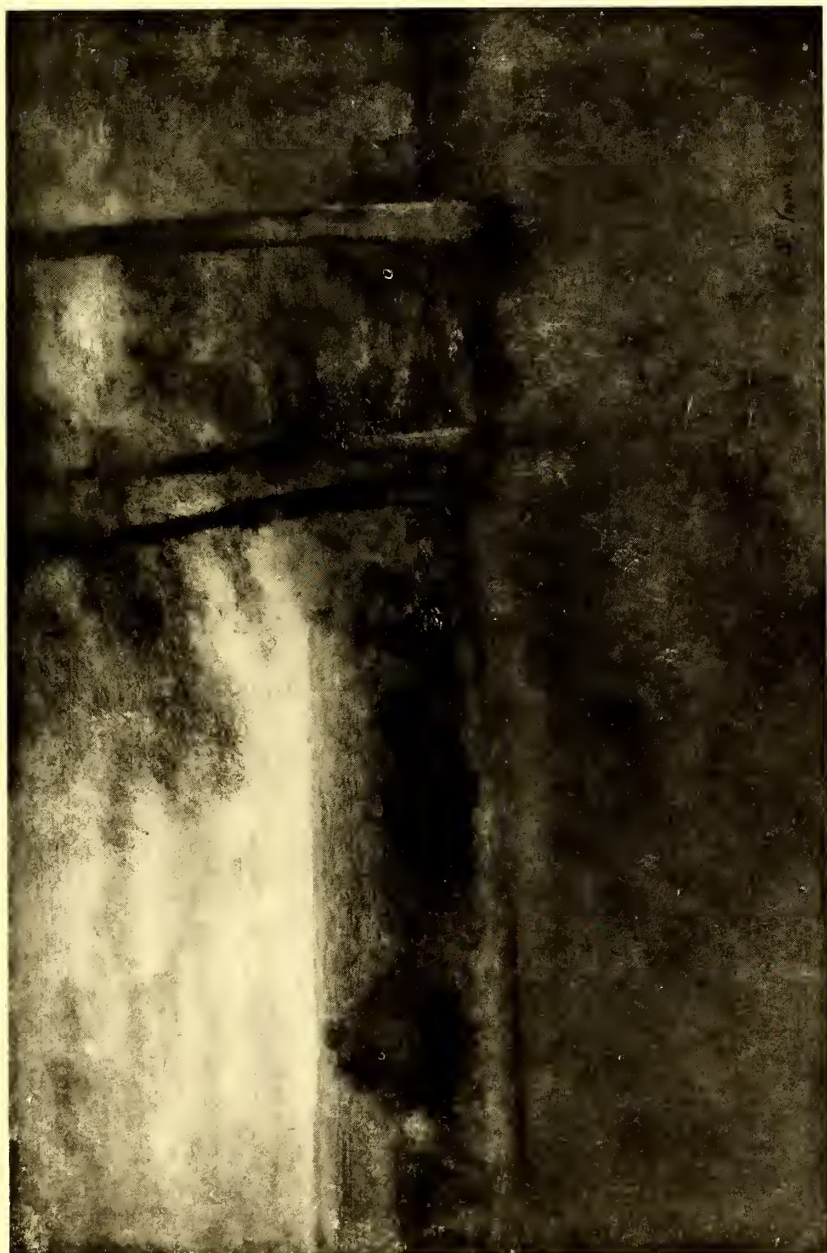
*Height, 29¾ inches; length, 45 inches*

THE spectator stands in a field of long grass on a broad hill-top, looking out over a vast plain of diversified landscape—quite possibly a view from Inness's own property at Montclair, looking toward New York, which on clear days could be seen from there. Some of the green surface growths in the field have begun to turn yellow, as has some of the foliage in a group of trees at the border of a wood on the right, and the fusion of colors has given to the near-by landscape a pleasing olive note, verging upon yellow. In the distant landscape blue notes are seen, as the spectator looks toward it over the tops of thick green trees which grow farther down the slope of his mountainous perch.

*Signed at the lower right, G. INNESS.*

*On the back is the title, and the date 1894.*

*From the Inness sale, 1895.*





No. 141

THOMAS W. DEWING, N.A.

AMERICAN 1851—

*THE LUTE*

(Panel)

*Height, 36 inches; length, 48 inches*

OUT on a rich emerald sward where the soft grass is deep, four young women in evening gowns—sleeveless and décolleté, their hues of green, lavender and olive-brown blending and harmonizing with the verdant surroundings—have gathered in the half-light in a quiet hour, one of them to play her lute. She is seated on the ground at the right, with the instrument across her lap. Of her companions, two are seated on a semicircular stone garden bench at the left, looking toward her, while the third stands between them with her back to the onlooker and her head turned to look to her right, so that she, too, is seen in profile. The green of the ground, where one or two white flowers appear, merges with a nebulous, deeper green background.

*Signed at the lower right, T. W. DEWING.*

*Purchased from the Montross Galleries.*



No. 142

FREDERICK S. CHURCH, N.A.

AMERICAN 1842—

*REFUGE*

*Height, 45 inches; width, 30½ inches*

It has begun to snow and the wind is blowing, and a small girl in a blue dress has brought some sheep to the partial shelter of a rustic shrine and has taken her seat beneath the large crucifix. She holds a lamb in her arms, and her long golden curls—she is hatless—fall over her shoulder as she touches her face to the lamb, toward which one of the sheep reaches up its nose. On bare branches about the crucifix many blue birds with red breasts have sought shelter and huddle together. The grass is green and the foliage remains on the brush, but the thin, drifting snow is driven by the wind as the lightest of cold veils across the landscape.

*Signed at the lower right, F. S. CHURCH, N. Y., 1912,*  
COPYRIGHT.

*From the Spring Exhibition of the National Academy of Design, 1912.*

*Purchased from the artist.*







No. 143

CHARLES P. GRUPPE

AMERICAN 1860—

*ALONG A CONNECTICUT ROAD*

*Height, 33 inches; length, 48 inches*

AN irregularly shelving rocky cliff, with trees, bushes and grasses growing at its crest and base, and wherever they can find lodgment on its slopes, rises on the right hand, its nearer part reaching almost to the top of the picture. At its base is seen a brown earth road, between wide borders of green grass strewn with scattered autumn leaves, as it makes a curve to vanish about a low point of the cliff in the middle distance. A black and white cow is grazing on the right, while chickens peck near her, and other cows are at pasture farther on, in a field on the other side of the road. Stone fences separate the road from the fields and the cliff's base, and gray clouds with mauve tints float in a pale but bright blue sky sifted over with the thinnest of white fleece.

*Signed at the lower right, CHARLES P. GRUPPE.*

*Purchased from the artist.*



No. 144

FREDERICK J. WAUGH, N.A.

AMERICAN 1861—

*EAST COAST, BAILEY'S ISLAND*

*Height, 30 $\frac{3}{4}$  inches; length, 45 inches*

THE deep blue sea comes up in slow-moving, heavy waves, and breaks in blue-white foam over outstanding jagged rocks reddened with the iron-rust of disintegration. The rocks rise but little above the sea's level, and over some of their shelves the waves slide but partly broken, their color lightening to sea-green streaked with whitish foam. Nor sky nor craft nor bird is in the picture, naught but the changing sea and its rocks and foam, and the sunlight which reveals their colors and ceaseless action.

*Signed at the lower right, WAUGH.*

*Exhibited at the National Academy of Design.*

*Purchased from the artist.*







**CONCLUDING EVENING'S SALE  
OF PAINTINGS**

**WEDNESDAY, APRIL 2, 1913**

**IN THE GRAND BALLROOM OF THE PLAZA**

**FIFTH AVENUE, 58TH TO 59TH STREETS**

**BEGINNING AT 8.15 O'CLOCK**



No. 145

WORTHINGTON WHITTREDGE, N. A.

AMERICAN 1820—1910

*A GRAY DAY IN THE VALLEY*

*Height,  $11\frac{3}{4}$  inches; length,  $15\frac{3}{4}$  inches*

A NARROW brook winds a shallow and tortuous course through a moist, flat and grassy meadow in which a grove of slender trees occupies the middle-ground, the silvery trunks of two leaning birches with black patches being conspicuous before it at the right. The valley meadow is bounded by rising land over whose crest are seen the rounded tops of green trees, against a gray sky whose color-note is reflected in the wandering brook.

*Signed at the lower right, W. WHITTREDGE, N. Y.*

*From the Stanford White Collection.*

No. 146

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*THE CAMPANILE, LATE AFTERNOON*

(Panel)

*Height, 16½ inches; width, 10¼ inches*

A RICHLY colored painting of deep, sonorous tones, colorful buildings rising on each side of a narrow canal, that on the right mounting above the picture, the varied pile on the left outlining its roofs against a gray sky with brownish-pink touches. At the far end of the canal the red Campanile raises its point skyward, its wavering reflection mingling in the mottled water of the canal with those of the polychrome bordering buildings.

*Purchased from William J. Baer.*



No. 147

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN 1871—

*THE SEA NYMPHS*

*Height, 10 inches; length, 14 $\frac{1}{4}$  inches*

ON a soft green grass-patch between rounded, reddish-brown rocks, on the shore of the ocean, four nymphs with red hair are disporting, partly draped, and swinging their curling draperies as they trip and dance. The draperies are bright yellow, pale orange, mahogany-red and green. One nymph whose filmy garment has dropped to her waist seems to be strumming a lyre. Beyond them the sea is blue and green, under a sky full of light and dark rolling clouds.

*Signed at the lower left, FRED'K BALLARD WILLIAMS.*

*Purchased from the artist.*

No. 148

ROBERT LAYTON. NEWMAN

AMERICAN 1827—1912

MADONNA AND CHILD

*Height, 13 inches; width, 9 inches*

AGAINST a dark background revealing olive-brown tones and a suggestion of the ethereal blue, the Madonna is pictured—a young woman with dark hair done up about her head—standing facing toward the left, her features partly screened by the head of the Child who leans against her. He is perched upon her arm, one arm encircling the Mother's neck, the other extended in the air. His hair is reddish-blond and crowned by a golden nimbus. The Madonna wears a pearl-gray waist and blue mantle and a rich red skirt, and is bare-foot.

*Signed at the lower left, R. L. NEWMAN.*

*Purchased from the artist.*

No. 149

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*AN OCTOBER LANDSCAPE*

*Height, 10¾ inches; width, 8¼ inches*

A SLENDER tree of gray trunk at the left of the foreground rises out of the picture, its foliage brown, with green suggestions, in the dark shadow that hangs over the foreground from a heavy and ominous-looking cloud which is partly seen. To the right, on the verge of the shadow in the middle distance, a short, wide-branching fruit tree is seen, and beyond a green field in the sunlight the eye wanders to gray-white farm buildings with sloping brown roofs, and on to the distant sky which shows faintly blue among dull gray clouds.

*Signed at the lower right, A. H. WYANT.*

*Purchased from the Noé gallery.*

No. 150

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

*A BROOK IN CONNECTICUT*

(Water Color)

*Height, 7 inches; length, 10 inches*

THE base of a huge tree, distorted through the accidents of early growth, or by design as in the case of those ancient "tree-fences" now fast disappearing from this country, is seen growing on the left, at the edge of a brook. Younger trees of slender trunk are growing up about it, with some brush at the right, the whole landscape-nook in the shadow of green foliage, beneath which is an outlook to the distant sky.

*On the back is the title, with this inscription: "This sketch was made for me in 1878 by Homer Martin. E. M. Hamilton."*

*Purchased from Maj. E. M. Hamilton, who obtained the drawing from the artist.*

No. 151

ALEXANDER H. WYANT, P. N. A.

AMERICAN 1836—1892

*AN ADIRONDACK HILLSIDE*

*Height, 9½ inches; width, 7¾ inches*

FAR off the foothills of the mountains are partly obscured by low-hanging masses of white mist, the sky above them being heavy with white and smoky-gray clouds which entirely shut out the blue. As the lower hills emerge from the mist in the middle distance they appear a dull yellowish-green, with dark, shadowy fissures, or patches of woodland, the whole seen in the half-light of a dark or waning day. The foreground landscape is barren and rough, and borders a dull blue pond or stream.

*Signed at the lower left, A. H. WYANT.*



No. 152

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*A WOODLAND GLEN*

*Height, 10½ inches; length, 13½ inches*

RICH and beautiful color—as of gems made to flow, and then fixed in their liquid brilliance. The glen and the woodland are poetical conceptions, which matter not in the enchanting chromatic arrangement. There seems to have been in mind a glen or grotto in the woods, with brown trees rising at either side and overspreading it, incrusting rocks of iron-rust hue its structure, and a stream running past, sparkling where a stray light ray struck its fluent surface. The tones are of malachite and lapis, amber and red and pearl and rich mahogany.

*Signed at the bottom, at right of center, R. A. BLAKELOCK.*

*Purchased from William Macbeth.*

No. 153

*LADY OF SHALOTT*

BY

JOHN LA FARGE, N.A.

No. 153

JOHN LA FARGE, N. A.

AMERICAN 1835—1910

*LADY OF SHALOTT*

*Height, 9 inches; length, 14¾ inches*

BEYOND the water of the foreground, which spreads well back into the middle distance, a mountain or hillside sloping from the left and forward toward the water meets on the right of the background a dense wood. All of the landscape is a dark brown in the dusk, the foliage of the thick wood in deep tones, and the water is a dark green. The light of departed day shows in a streak or broad spot over the mountain tops, below dark clouds of the upper sky, and its reflection lightens a spot on the water beyond the boat in the foreground—the floating bier of the enchanted lady—and also slightly on the lady herself, “robed in snowy white,” in her calm sleep.

“And at the closing of the day  
She loosed the chain, and down she lay;  
The broad stream bore her far away,  
The Lady of Shalott.”

*Signed on back.*

*Purchased from the artist.*







No. 154

WINSLOW HOMER, N.A.

AMERICAN 1836—1910

*CASTING FOR A RISE*

(Water Color)

*Height, 9¼ inches; length, 19½ inches*

A PLACID stream or stretch of a lake crossing the picture and occupying the foreground is a dark mirror of the deep woods of its bordering bank, and of the slightly lighter edge of grass before them. Here, in the somber stillness and alone, is a fisherman in a grayish-blue skiff, casting a long, long line.

*Signed at the lower left, HOMER, '89.*

*Purchased from Gustav Reichard.*

No. 155

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*THE POWWOW*

*Height, 6½ inches; length, 18 inches*

A SCORE of figures of Indians are seen gathered about a camp-fire which burns low, in the central foreground. Most of them are standing, a few squat on the ground, and they are clad in yellow, red and green—mainly in yellow, as of leather, with touches of the other colors. The powwow is held within the border of a wood, where all is dark save for the fire's glow. Through an opening in the trees a distant flickering light from the past sunset is seen along a part of the horizon. An important figure, perhaps a chief, beside the fire, is the most conspicuous of the gathering.

*Signed at the lower left, R. A. BLAKELOCK.*

*Purchased from Col. William P. Roome.*

No. 156

GEORGE INNESS, N. A.

AMERICAN 1825—1894

*WOODS NEAR MILTON*

*Height, 11 inches; length, 15 inches*

Woods of ancient trees, some dead, some dying, surround a clearing of green pasture land which is dark in the foreground in the shadow of the trees, and light in the middle distance where the sun strikes it. There cows graze or lie down, and some figures are seen among them—while at the left a figure in red is driving away on a loaded wagon through a farm or field road that vanishes over a gentle rise as it is about to enter the woods again in the distance. The sky is a dull blue in the light, which is fading, with brownish-gray cloud-billows near the horizon. A slant of light from the left emphasizes the smooth and exposed spots of the tree-trunks.

*Signed at the lower left, G. INNESS.*

No. 157

ALEXANDER H. WYANT, N. A.

AMERICAN 1836—1892

*HAYING TIME*

*Height, 11¼ inches; length, 14½ inches*

AN interesting landscape of hill, woods and vale is shown under an attractive sky of summer. A broad-topped hill at the left slopes toward the right and forward, its lower reaches screened by woods which cross the picture in the middle distance, bounding an irregular field in the valley clearing of the foreground. Here a hay wagon, standing well back toward the wood, is being loaded, an aged white horse standing patiently before it with his head lowered. All the landscape is green, the foreground field light, the woods and the hillside darker, and the line of the woods below the hill darker still with the deep shadows of the trees. The sky is gray, with white clouds, and streaks and spots of blue.

*Signed at the lower left, A. H. WYANT.*

*Exhibited at Venice, 1910.*







No. 158

ROBERT C. MINOR, N. A.

AMERICAN 1840—1904

*EVENTIDE*

*Height, 12 inches; length, 16 inches*

THE sun has set and the foreground is in the shadow of a wood whose edge appears at the right, heralded by an outpost group of five straight and leaning trees standing like sentinels or guards beside a small pool. The grass, which here is dark emerald, in the middle distance becomes a yellow-green in the after-sunset radiance, in a meadow beyond which appears another wood. Coming across the lea, two old women in white caps, making their slow way homeward, are just entering the shadow of the approaching evening.

*Signed at the lower right, MINOR.*

No. 159

WINSLOW HOMER, N. A.

AMERICAN 1836—1910

*A QUIET NOOK ON A SUNNY DAY*

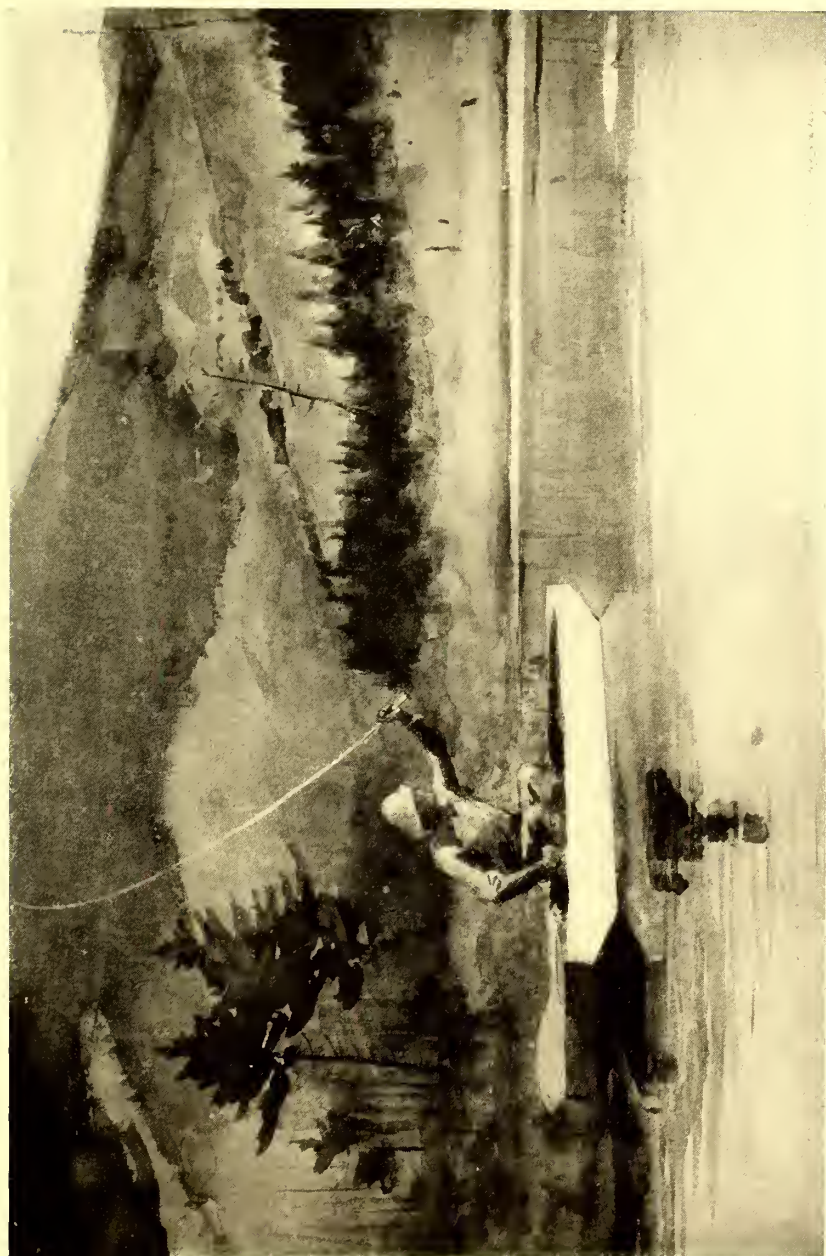
(Water Color)

*Height, 12 $\frac{3}{4}$  inches; length, 19 $\frac{3}{4}$  inches*

BLUE water of a mountain lake, placid in its undisturbed remoteness, becomes white as it mirrors the fleecy summer clouds and gray reflections of the mountain shadows. Near the bank at the left a lone enthusiastic fisherman in blue shirt and overalls, seated in his white punt, is at his favorite pursuit, and his light rod in his left hand bends as he trails his fly. Pine trees are seen beyond the border of the water, and in the distance the flank of a mountain shuts out most of the sky.

*Signed at the lower right, WINSLOW HOMER, 1889.*

*Purchased from Gustav Reichard.*









No. 160

ALEXANDER H. WYANT, N. A.

AMERICAN 1836—1892

*THE LONELY FARMHOUSE*

*Height, 14 $\frac{1}{4}$  inches; length, 20 $\frac{1}{4}$  inches*

BEYOND a shadowed foreground the lonely white farmhouse is seen in a middle distance bright in yellow sunlight. It has a lean-to attachment and but for its chimney might in its remoteness be taken for an ancient barn, exposed to the full sunlight but with neighboring trees, the vegetation about showing both green and yellow coloring. The foreground in the shadow is a dark green with yellowish-brown spots or patches. A small tree rising out of underbrush at the left is green, but it, too, is somewhat yellowed, and the ground is lightened by a bit of a pool. In a green-blue sky there is a smoky cloud-bank aloft, the blue appearing behind it and yellow-touched clouds before and below it.

*Signed at the lower right, A. H. WYANT.*

*From the Wyant sale, 1894.*

*Purchased from Louis Katz.*

No. 161

CHARLES MELVILLE DEWEY, N. A.

AMERICAN 1851—

*A GRAY DAY IN SHROPSHIRE*

*Height, 19 inches; length, 24 inches*

A RAMBLING footpath skirting the edge of a shallow stream or marshland winds along at the right past a group or line of trees whose thin foliage is for the most part a light green. Most of them are slender, but in the midst a sturdy oak, short of trunk but plentiful in branches, extends its longer limbs over the moist land in the center and toward the left, where among the sundry green surface-growths are spires of brown and dots of white. In the distance green and blue hills disclose an occasional building on their flanks. Shadows are few and the air and stillness of a gray day are over the countryside.

*Signed at the bottom, at right of center, CHARLES MELVILLE DEWEY.*

*Purchased from the artist.*

No. 162

WILL H. LOW, N. A.

AMERICAN 1853—

*A DÉBUTANTE*

*Height, 28 inches; width, 14 inches*

A HIGHLY decorative portrait of a young woman at full length and seen almost in full face, turned very slightly to the right. She stands on a pale salmon-pink floor between square fluted columns against a brilliant imperial yellow or gilded wall. She is gowned in pearl-gray silk, the skirt full and plain, the décolleté waist with an inserted lace front, and the lace-trimmed shoulder-sleeves are surmounted by large bows of silk ribbon. A green and white floral festoon draped between the columns passes back of her head; she wears a white rose in her chestnut-brown hair, and carries in her gloved hands a loose bouquet of yellow and white roses with leaves and long stems.

*Signed at the lower left, WILL H. Low, 1897.*

*Purchased from the artist.*

No. 163

ALEXANDER H. WYANT, N. A.

AMERICAN 1836—1892

*SUNSET*

*Height, 12 inches; length, 20 inches*

IN a valley bounded by an undulating line of low-horizon hills, which on either side seem to extend forward as protecting arms, a shallow pool or meandering stream is seen, in the center of the foreground, and all around the land is wild. Throughout the entire prospect the herbage of natural growths is of mahogany-red and brown tones, with occasional suggestions of brownish-green, at the hour of a cloudy sunset. The sun is just sinking beyond the hills in a mass of drab clouds whose edges it turns to fiery red, while farther back the clouds are a cream-yellow. Over the rest of the heavens they are dark, or touched with light and turned to the brown and red tones of the landscape below. A canvas with a Rousseau quality.

*Signed at the lower right, A. H. WYANT.*

*Purchased from Gustav Reichard, who obtained the painting from Mrs. Wyant.*

No. 164

*THE MEADOW BROOK*

BY

WILLIAM SARTAIN, A.N.A.



No. 164

WILLIAM SARTAIN, A.N.A.

AMERICAN 1843—

*THE MEADOW BROOK*

*Height, 12 inches; length, 24 inches*

A MEADOW of grayish-green aspect, with touches of brown in its short herbage, presents its broad and flat surface, a little dark in the dwindling light of fading day, beneath a pale sky lined above the horizon with heavy white clouds touched by a low yellow band. The land is open and deserted and seems cold in the gloaming, and a single dark clump of high bushes stands above the plain, in the middle distance. Before it the brook courses in curious winds and turns, spreading somewhat as it approaches the foreground and reflecting the brown of its borders and the white of the clouds.

*Signed at the lower right, W. SARTAIN.*

*Purchased from William Macbeth.*





No. 165

WALTER SHIRLAW, N.A.

AMERICAN 1838—1909

*AUTUMN*

*Height, 20½ inches; width, 15 inches*

WITH yellowish lights showing in her abundant red hair a buxom woman is reclining, nude, on an emerald-green drapery which is almost of the hue of the velvety grass, in the secluded and darkening glen which she has made her retreat, and where she is desultorily casting brown autumn leaves into a limpid pool at her feet. She is facing the spectator as she sits on the green bank, looking down at the pool which reflects her ankles, but leaning back against the rising bank and supporting herself with her left hand as she inclines in that direction. The flesh tones are warm and mellowed. Her face is partly in transparent shadow as her head is inclined forward. The lower trunks of large trees are seen in the background, between them a bit of the sky being visible above the high bordering bank of the glen.

*Signed at the lower left, W. SHIRLAW.*

*Purchased from the artist.*

No. 166

CHARLES H. MILLER, N.A.

AMERICAN 1842—

*AN EARLY SETTLER, LONG ISLAND*

*Height, 18 inches; length, 22 $\frac{1}{4}$  inches*

SOME large, substantial buildings and lesser structures have been erected in a remote recess or partial clearing in the woods on the banks of a stream, the buildings being located on high land at the right and in the middle distance, while the foreground is low. The trees are of thick foliage and partly in shadow, while the sunlight whitens bits of the buildings and falls upon an ox-team in the foreground hauling a heavy wagon in which two figures are seated. The whole landscape is in mellow tones of green and yellow, and the green-blue sky is almost hidden by thick white and smoky-gray clouds.

*Signed at the lower left, CHAS. H. MILLER.*

*Purchased from the artist.*







No. 167

THOMAS W. DEWING, N. A.

AMERICAN 1851—

*WOMAN IN PURPLE AND GREEN*

*Height, 20 inches; width, 15¾ inches*

A DIGNIFIED and stately young woman is seated in a round-backed and open-armed chair, turned toward the right, facing three-quarters front, and looking directly at the spectator. She sits very straight and upright, yet at dignified ease, and her hands are lightly clasped in her lap, her elbows just touching the chair-arms. She wears a décolleté gown of gray-green with a purple bodice, the cut leaving the long neck and shoulders bare and exposing the low bust. Her reddish-brown hair is loosely done up, and is parted. The light falls from the left, putting one side in shadow.

*Signed at the lower left, T. W. DEWING.*

*From the Montross Galleries.*

No. 168

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*BIRCH WOODS IN THE ADIRONDACKS*

*Height, 16 inches; length, 20 inches*

A PATCH of characteristic Adirondack scenery presented under conditions fascinating to the artist. The foreground is relatively dark in partial or transparent shadow, the land green, gray and brown beneath the trees, and strewn with rocks. A clearing in the middle distance is yellowed in bright sunlight, although a patch of the sky visible over a distant part of the forest shows the blue cerulean there to be all but screened by gray, fluffy clouds. All about the clearing the sunshine falls upon the silvery bark of the slender birches and upon their wispy and now pale yellowish-green foliage, while the shadowed foliage of the foreground trees, just visible at the top of the picture, is a yellow-brown.

*Signed at the lower right, A. H. WYANT.*









No. 169

THEODORE ROBINSON

AMERICAN 1854—1896

*DAY DREAMS*

*Height, 21 $\frac{3}{4}$  inches; width, 18 inches*

IN the green grass about an apple tree the windfalls are lying on the ground. Seated beneath the tree is a young woman of the country, her hands folded languidly in her lap, her purplish-brown basket beside her with but a few apples in it as she has paused at their gathering to give herself to dreams. She wears a rose-pink skirt, and her pearl-gray and white bodice is moderately low at the neck and short sleeved. The healthy color of the country is in her cheeks but she is of pensive expression. In the middle distance appears the brown earth of a tilled field.

*Signed at the lower left, TH. ROBINSON.*

*Exhibited at Berlin and Munich, 1910.*

No. 170

HOMER D. MARTIN, N.A.

AMERICAN 1836—1897

*THE MEADOW BROOK*

*Height, 14½ inches; length, 24 inches*

LESS than a dozen slender trees, with trunks more or less scraggly and little foliage, make a group of pictorial interest in the middle distance, near the center of a green meadow. Running along the meadow before them the brook—a narrow one—is in places invisible below the grass of its flat banks, and again it reflects the light notes of gray clouds which overspread the blue sky. Beyond the trees, farm buildings are indicated, streaks of brown run through the meadow herbage, and trees make a solid dark mass along a line of high, even-topped hills.

*Signed at the lower right, MARTIN, 1887.*

*From the Stanford White Collection.*







No. 171

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*SUNSET AT SEA*

(Panel)

*Height, 15½ inches; length, 24 inches*

THE canvas entire is a picture of sea and sky, with a low horizon and naught visible on the face of the waters, which is dark, save the shimmering reflection of the setting sun that cuts through the center toward the spectator in tortoise-shell tones. The sky, fantastically clouded, is ablaze in yellow and sard or chestnut-red hues of mottled marble or onyx.

*Signed at the lower left, R. A. BLAKELOCK.*

*Purchased from Col. William P. Roome.*

No. 172

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*FREIGHT BOATS ON THE SEINE*

*Height, 14½ inches; length, 22 inches*

THE river, which fills the right of the picture, is here passing through an open country, the irregular bank at the left starting midway of the foreground and extending first back toward the left and then out toward the right again in a wooded point projecting into the river. The stream is gray, tinged with blue, under a gray sky. Freight boats of the type which ply the Seine are moored near the bank in the foreground, the dull brown hulls seen against the light, which casts wabbling reflections astern, toward the spectator. A figure appears on one of the boats. The atmosphere is clear though the sky is gray, and there are suggestions of distant smoke. The bank and a road traversing it are a sandy-brown, with green patches, and the fields before the dark woods are a moist green, while here and there are suggestions of sundry buildings.

*Signed at the lower left, J. H. TWACHTMAN.*

*From the Cottier sale.*





No. 173

J. FRANCIS MURPHY, N.A.

AMERICAN 1853—

*GRAY HILLS*

*Height, 16 inches; length, 22 inches*

AUTUMN has come and the remaining foliage on two trees near the left foreground is reddish-brown. The sun, setting far over hills at the right, brightens spots of the trunks and casts slight shadows on the ground. The broad, gently sloping hillside fields are yellow and brown, with a little green, as they rise toward the back and the right under a sky of warm, or pinkish, gray clouds, patched with white, a pale blue spot appearing over the hilltops. Beyond the trees at the left a barn is seen, with a haystack near it, and a path or road is suggested, straggling unevenly over the nearer part of the field.

*Signed at the lower right, J. FRANCIS MURPHY, 1903.*



No. 174

HENRY W. RANGER, N.A.

AMERICAN 1858—

*A NOCTURNE*

*Height, 18 inches; length, 25½ inches*

ACROSS the picture runs a broad river, its water green in the moonlight under a malachite sky. On the nearer bank two bushy trees grow at the left, and at the right is an ancient gabled building with a short chimney, in front of which a figure on horseback and another figure standing behind the horse are seen in the bright moonlight. Across the stream are green fields and occasional trees, and the full moon has risen over the hillside in a clear sky—though heavy clouds hang aloft—its light whitening the river. Throughout there is a brilliant atmosphere.

*Signed at the lower left, H. W. RANGER, '93.*

*Purchased from the artist.*

No. 175

*DAYBREAK*

BY

DWIGHT WILLIAM TRYON, N.A.

No. 175

DWIGHT WILLIAM TRYON, N.A.

AMERICAN 1849—

*DAYBREAK*

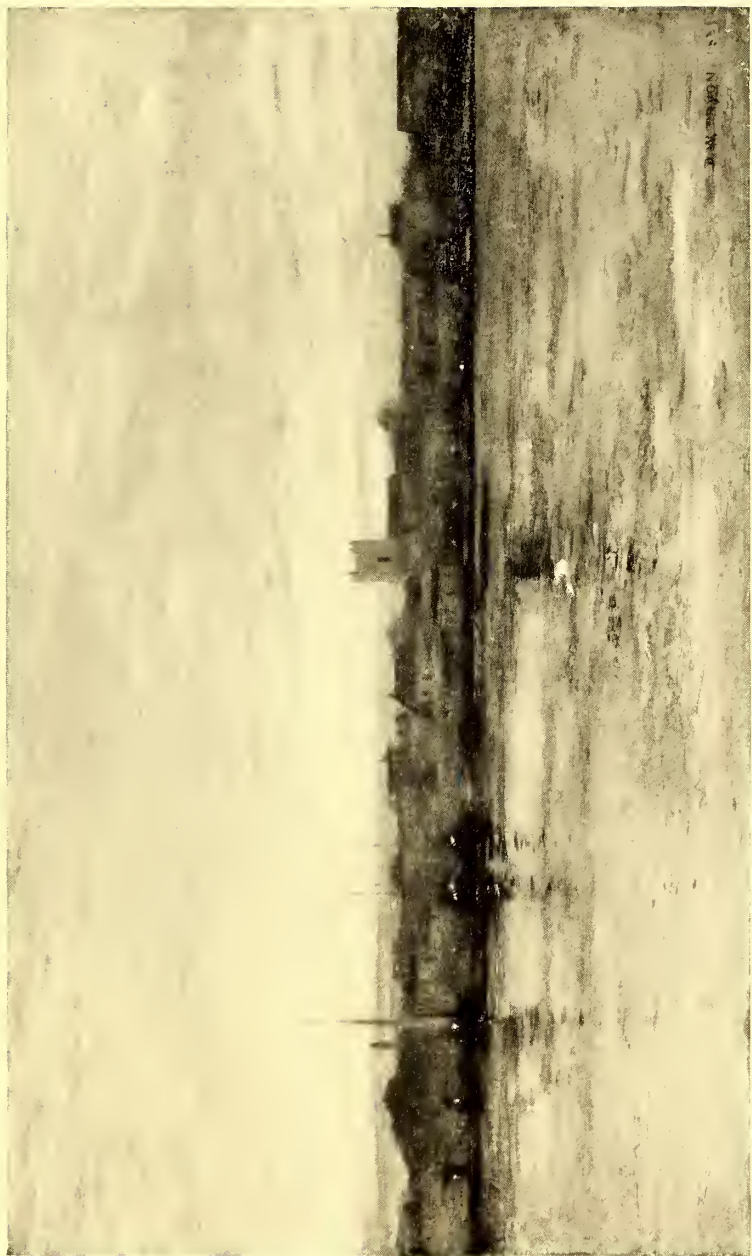
*Height, 18 inches; length, 29 $\frac{3}{4}$  inches*

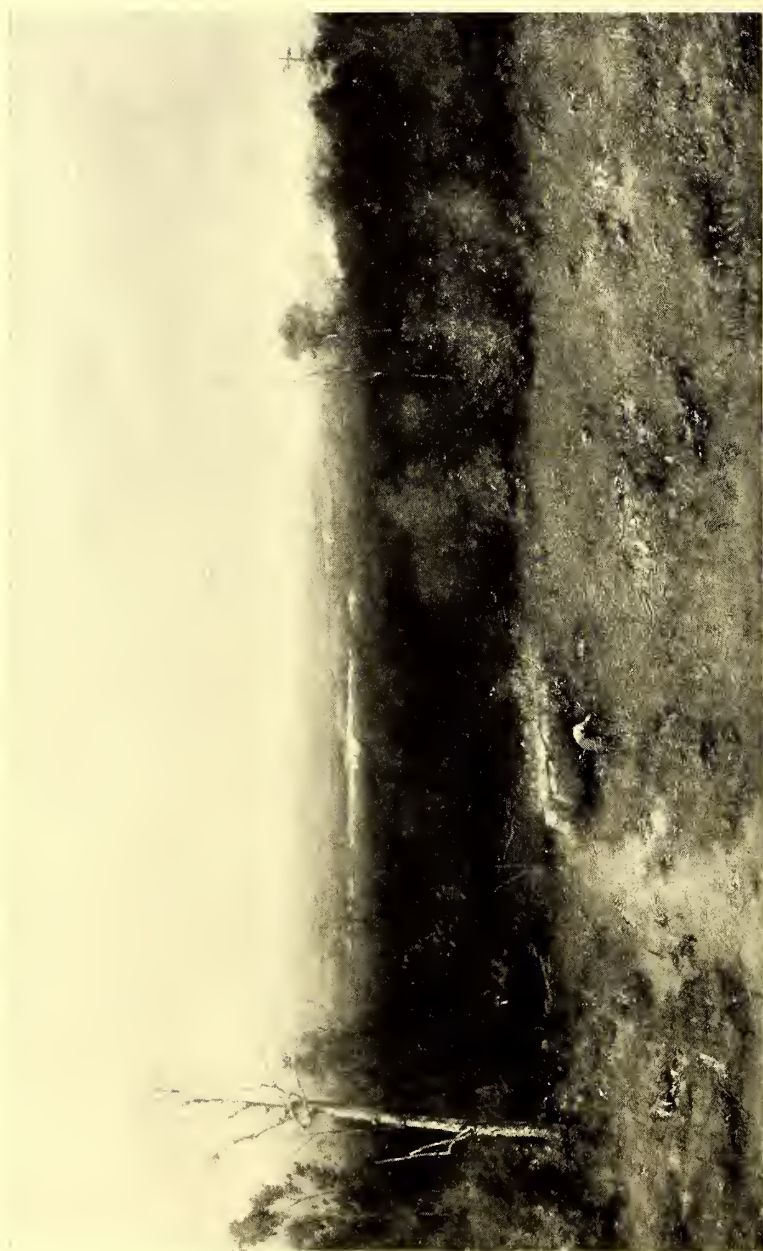
A BROAD river of slow current, occupying the full foreground, is mystically mottled in the early morning light with reflections—just a little lower in tone—of the rich and brightening sky. Along the shore all the way across the picture are the buildings of a populous port, the square tower of a church and an obelisk rising above the confusion of roofs against the lightening horizon. The buildings are yet in half-shadow, and against them are seen the black hulls of tall-masted sloops at their moorings, still carrying their riding lights, and other occasional lights appear along the shoreline. The sky glows in light yellow, pale flame-color, pink, and notes of purple and green, overspread as it is by clouds of varying density and form.

*Signed at the lower right, D. W. TRYON, 1885.*

*Gold Medal of Honor, awarded by the American Art Association of the City of New York, at the Second Prize Fund Exhibition, 1886.*

*From the collection of the late Frederic Bonner, New York, 1912.*







No. 176

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

*MORNING AT NEVERSINK*

*Height, 18 inches; length, 30 inches*

BROAD vistas of moorland, valleys, streams and hills, plains, trees and bush, are spread before the eye under a gray sky brightened by a few white clouds. Sunlight falls upon a foreground glade, of wild land, green with grass and dappled with lighter spots of field growths or exposed earth. Beside a path near a shelf of gray rock, a girl in a white waist and blue skirt is gathering wild flowers or fagots. Across the center of the picture a stream and bordering woods are in the deep shadow of a cloud, while the varied green landscape beyond is again in bright sunshine, and another water-course appears, sharing in the light. To the right a jet of steam or light smoke is rising near a tall pine tree.

*Signed at the lower right, A. H. WYANT.*

No. 177

FREDERICK S. CHURCH, N.A.

AMERICAN 1842—

*MOONRISE*

(Oval)

*Height, 25 $\frac{3}{4}$  inches; width, 21 $\frac{3}{4}$  inches*

A FAIR young woman, nude, of full figure, her rich dark hair exhibiting reddish tones, is rising in the white crescent moon out of rolling waves which are combing gently in an opalescent sea. A single star is in view in the sky, its light reflected in the foam-strewn surface of the waters. Bluish tones throughout are cooled by a tendency to green, the colors melting into one another, with pale yellows and faint pinks included in the chromatic shimmer. The maiden's hair streams down her back. So delicately colorful is the whole that it has the effect of an aquatic efflorescence.

*Signed at the lower right, COPYRIGHT BY F. S. CHURCH,  
N. Y., 1905.*

*Purchased from the artist.*







No. 178

CHILDE HASSAM, N. A.

AMERICAN 1859—

*THE BUTTERFLY*

*Height, 27 inches; width, 20 inches*

THE nude and pliant figure of a tall young woman, with a wealth of yellow hair which is done in large puffs about her head and in the shadows presents reddish tints. She is seated on a flowery green, yellow and blue bank, facing the left, with the nearer knee slightly below the other as her feet are curled back toward the right. While sitting erect, she bends her head sharply down to gaze at a yellow butterfly, fluttering below about her blossoming bank. The sunlight from above at the right illumines her hair and figure, and the floral seat and foreground, throwing into transparent semi-shadow her rosy, down-bent face and a part of the dappled background of malachite and yellow leafage against which she is seen.

*Signed at the lower right, CHILDE HASSAM, 1912.*

*From the Winter Exhibition of the National Academy of Design, 1912.*

*Purchased from the artist.*



No. 179

ALEXANDER T. VAN LAER, N.A.

AMERICAN, CONTEMPORARY

*OCTOBER NEAR LITCHFIELD*

*Height, 20 inches; length, 27 inches*

AN interesting American landscape spreads before the eye, the land rolling gently, and ground and trees displaying the colors of fall—the trees already shorn of many of their leaves. The foreground is a green and yellow meadow watered by a winding rill, and separated in the middle distance by a stone fence from green fields and a brown plowed field. Behind a clump of trees a white farmhouse and yellow barn are seen against distant dark brown woods. The sky is filled with dull gray clouds, with an occasional touch of faint pink, and has one large billow of grayish-white. Over the landscape is a slight haze of the somber season.

*Signed at the lower right, A. T. VAN LAER.*

*Purchased from the artist.*





No. 180

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*THE HIDDEN POOL*

647. \$650

*Height, 22 inches; length, 27 inches*

JUST without the border of a luxuriant green wood—its mass of foliage a dark, rich emerald hue—the sunshine breaks upon a riotous bloom of flowering grasses, massed golden-rod, and gray, rounded boulders with multicolored lucent incrustations, all in a brilliant light and shimmering atmosphere. High banks slope down and give away in the foreground to the general level of the land. Between them, beyond the boulders and under the edge of the wood, an unsuspected pool is revealed, with suggestions of small, brownish rocks around its circular border.

*Stamped on the lower right: TWACHTMAN SALE.*

*Purchased from S. S. Dustin.*

*From the Twachtman sale, American Art Association, 1903.*

No. 181

ROBERT C. MINOR, N. A.

AMERICAN 1840—1904

*NOONMARK BY MOONLIGHT*

*Height, 21 $\frac{3}{4}$  inches; length, 29 $\frac{3}{4}$  inches*

THE broadly conical mountain peak, a bluish-green in the night-light, mounts high in the distance in the center of the canvas, toward a sky filled everywhere with clouds. To right and left they are dark, while above the mountain they are lightened by the beams of the rising full moon, whose edge has just projected itself exactly over the peak. Its radiance brightens the nearer side of the mountain and is reflected in a strip of water at the foot of the slope. The green clearing of the foreground shares dimly in the coming light. In the middle distance is a dark mass of trees on the right, while on the left more open trees permit the moon's rays to penetrate to their branches and outline their forms against the clouds.

*Signed at the lower right, MINOR.*

*From the Robert C. Minor sale, American Art Association, 1905.*







No. 182

GEORGE GLENN NEWELL

AMERICAN 1870—

*LATE AFTERNOON*

*Height, 22 inches; length, 28 inches*

IN the late hours of the day the foreground in the deep shadow of trees of dense foliage reveals itself as a marshy bank of a languid river, with cows and their calves standing in the grass and water, one looking toward the spectator, others giving attention elsewhere. Across the gray and dappled river the opposite bank is a gently rising hillside, green and yellow in the late afternoon light, and beyond it the sky is gray—with a suggestion of the underlying blue—with a white cloud-mass just appearing over the hilltop.

*Signed at the lower right, G. GLENN NEWELL.*

*Purchased from the artist.*

No. 183

FREDERICK J. WAUGH, N.A.

AMERICAN 1861—

*EARLY MOONRISE*

*Height, 20 $\frac{3}{4}$  inches; length, 30 $\frac{3}{4}$  inches*

It is moonrise over the sea and rocks, and the moon is not visible, but her light is shining and turns the greenish-blue expanse into a broad, shimmering radiance, subdued at either side by the deeper tones of the water and rocks where the direct rays are not reflected. The sky is a solid, dull, grayish-blue, lighted at the top-center of the canvas by the rays of the unseen moon higher up. The level line of the sea makes the horizon, from the center of which the radiant reflections spread toward the spectator. In the middle distance jutting rocks of irregular conformation, coming into the picture from the right, break up the seas that come slowly in, smashing them into foam and turbulent swirls, and on the outermost rocks a billow of spume is tossed high in the air.

*Signed at the lower right, WAUGH.*

*Purchased from the artist.*







No. 184

ROBERT REID, N. A.

AMERICAN 1863—

*THE VIOLET KIMONO*

*Height, 29 inches; width, 25 $\frac{3}{4}$  inches*

THE full-length portrait of a young lady with a mass of yellow hair revealing reddish tinges, seated and turned to the left at her dressing table. Her head is turned from the spectator and her face is seen three-quarters full in the oval mirror over her table. Her cheeks are pink, her lips are red, and she wears a thoughtful or dreamy expression as she looks abstractedly at a glass bowl of violets which she is languidly arranging before the mirror. She is clad in a violet kimono which gives various tones of purple in the strong light, with bits of green in its ornament, and the tones are taken up again in the curtains at either side, while her kimono falling open over her lap discloses a white lace skirt.

*Signed at the lower right, ROBERT REID.*

*Purchased from the artist.*

No. 185

BENJAMIN RUTHERFORD FITZ

AMERICAN 1855—1891

*THE REFLECTION*

*Height, 29 $\frac{3}{4}$  inches; width, 25 inches*

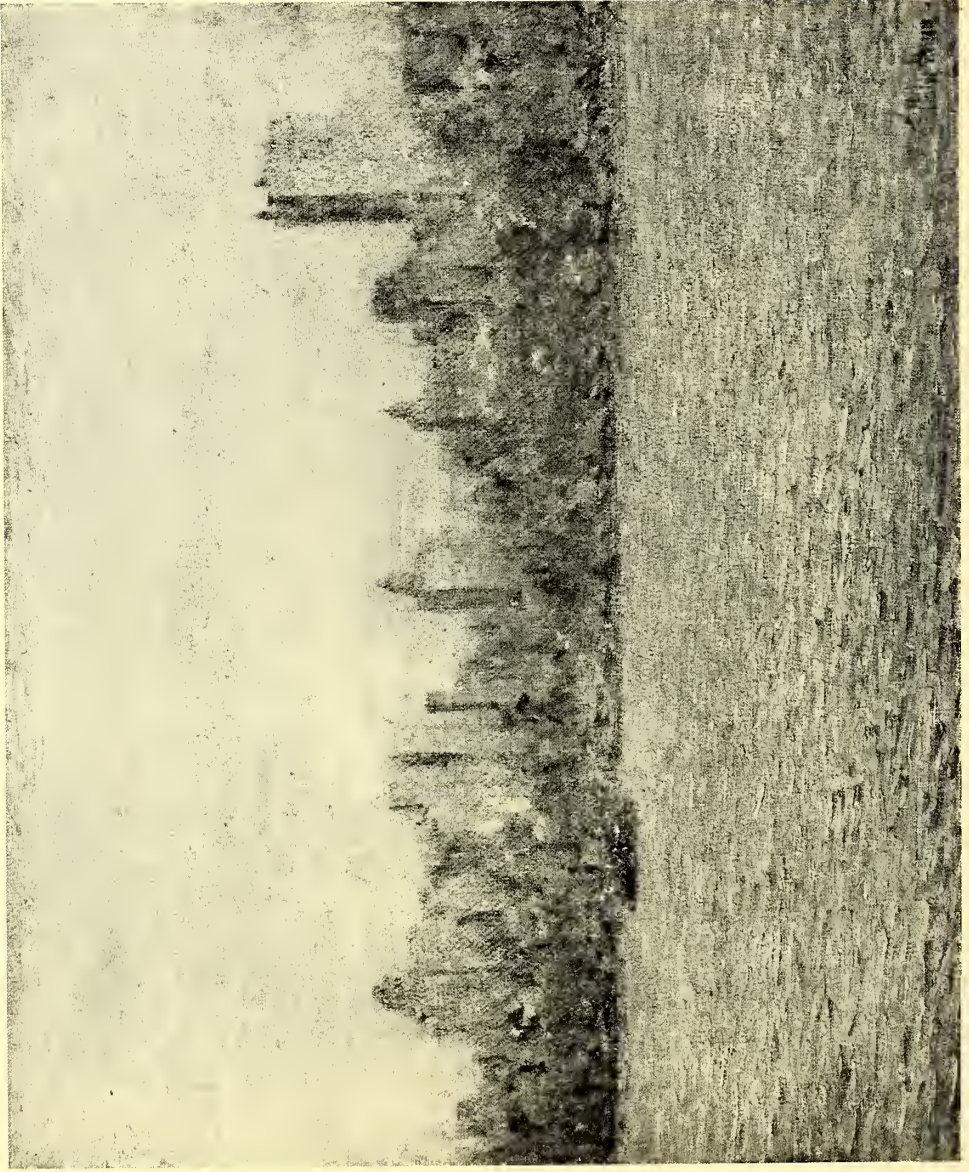
A MAIDEN of plump but graceful figure, having divested herself of her garments in a neighboring wood which appears on the left, has come forward to the water's edge in the foreground and is just stepping in, bending away some tall flags with one extended arm, her other arm held lightly away from her side also, in easy attitude. Her dark hair falls naturally about her head and back of one shoulder, to well below the waist, its loosened strands throwing part of her face into shadow as she inclines her head slightly forward, glancing modestly down to where her reflection appears in the smooth water, the light falling from above at the left full upon her upper figure. She faces the right, three-quarters front. At one corner is seen a patch of pale blue sky with white clouds.

*Signed at the lower left, B. R. FITZ, '90.*

*Purchased from the artist.*









No. 186

CHILDE HASSAM, N. A.

AMERICAN 1859—

*OCTOBER HAZE, MANHATTAN*

*Height, 25 inches; length, 30 inches*

THE North River, its ceaseless ripples colored by cloud reflections of the sunset hour, forms the foreground of the picture, and beyond the obscured and undefined Manhattan shoreline the towering buildings of the city rise in irregular and imposing mass and outline. All is tinged, as is the eastern sky, with sympathetic, rosy reflections of a crimson sunset. The red light of the sinking sun glints from high windows above the land, and a lone ferryboat in the river repeats the red glare.

*Signed at the lower right, CHILDE HASSAM, 1910.*

*Purchased from the artist.*

No. 187

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*NIAGARA IN WINTER*

*Height, 30 inches; width, 25 inches*

A SEGMENT of the Horseshoe Fall is pictured, the green and white water pouring in volume down the face of the rocks and boiling into steaming foam at the foot of the chasm, where its turbulent billows in places reflect a purple light. At the left the spray rises high above the falls and seems to mingle with and disperse in the white fleece of the clouds, as the spectator looks upward, while at the extreme right a patch of the purple-brown rocky wall of the gorge is visible. Below it again, active volumes of the swirling, foam-churned white waters are dashing high above the cool marble-green of the river current.

*Signed at the lower left, J. H. TWACHTMAN.*

*From the Twachtman sale, American Art Association.*





No. 188

FREDERICK BALLARD WILLIAMS, N. A.

AMERICAN 1871—

*THE GOLDEN HOUR*

*Height, 27 $\frac{3}{4}$  inches; length, 35 $\frac{3}{4}$  inches*

A SCENE and canvas of Monticellian color and conception. A company of seven young women in décolleté costumes of gorgeous hues, hatless and carrying various musical instruments and bouquets of bright-colored flowers, are gathered in an idealized retreat amid precipitous rocks on the border of a blue, blue sea. The huge rocks are colorful with mosses and incrustations and the hues of disintegration—while the color-picture is enhanced by the glowing splendor of the rich gowns of the ladies, who are seated, standing, and moving about on their rocky shelves. Gulls hover over the sea, and white and smoky-gray clouds float in the sky.

*Signed at the lower left, FRED'K BALLARD WILLIAMS, '08.*

*Purchased from the artist.*



No. 189

HENRY W. RANGER, N. A.

AMERICAN 1858—

*EARLY MORNING—NOANK*

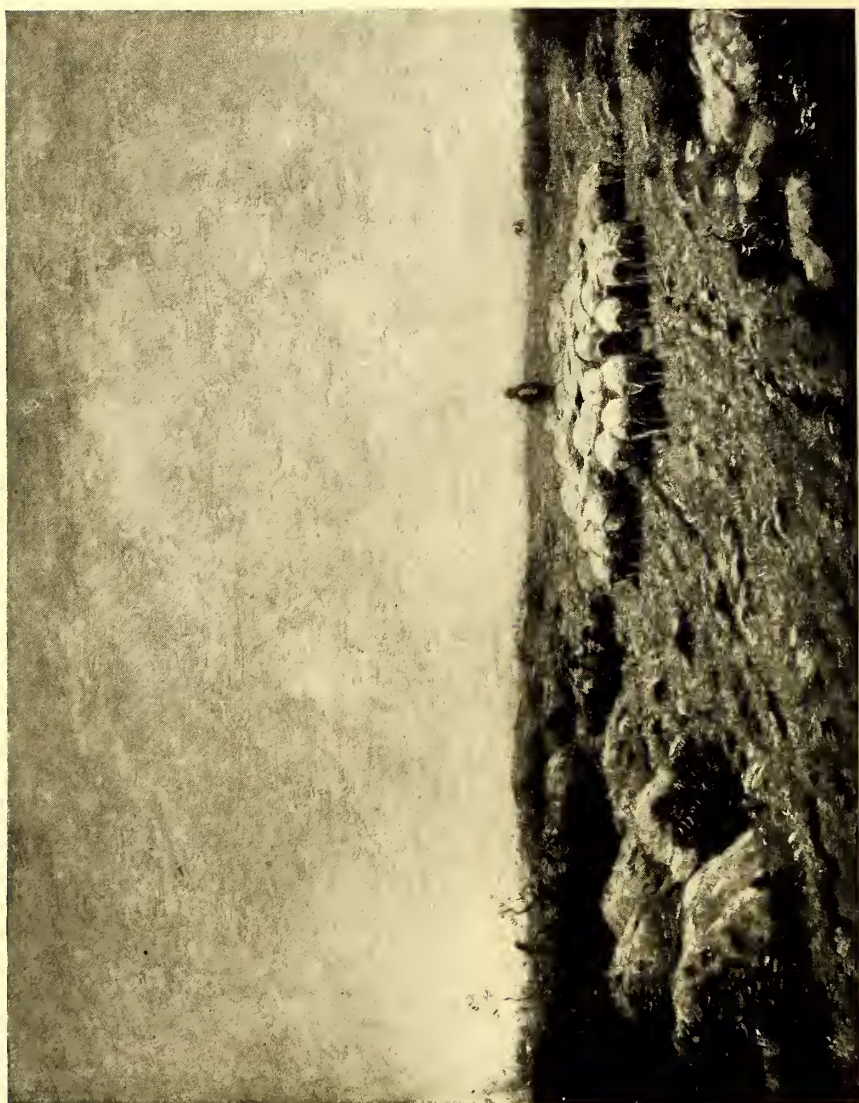
*Height, 28 inches; length, 36 inches*

AN edge of the waterfront of the picturesque old Yankee town is shown on the left, looking up the river. Some ways appear in the foreground with the stern of a small boat visible, and beyond extends the line of jutting piers and wharf buildings, gray, brown, red and yellow in their weathered beauty—the masts of sailboats tied up to the pier-ends rising above the roof-lines, a tangle of small boats in a basin, and a jet of steam lending its white note and wavy line to the polychrome and polyform mass. In the center of the picture, over the water, the sun is just rising, and bursting forth in blazing yellow splendor through a horizon haze colors the thickly strewn clouds above, and fills the green waters with brilliant reflections. Sails are going up on the working boats out in the stream, and early workers are stirring in the craft along the shore.

*Signed at the lower right, H. W. RANGER, 1907.*

*Purchased from the artist.*





No. 190

LOUIS PAUL DESSAR, N.A.

AMERICAN 1867—

*A PASTORAL*

*Height, 28 inches; length, 36 inches*

A Low, broad, forsaken hill slopes gently forward, its almost even topline giving a low horizon against a bright sky completely filled with mottled gray, white and yellow-tinged clouds. At either side purple and brown vegetation grows amongst irregular boulders whose tops are green with moss and incrustations. Through the center is a broad open tract, or track, irregular and rutted, and sprinkled with stones and grassy patches. Along this way a youthful shepherd is driving a goodly flock of sheep toward the foreground. They are closely bunched and the light is reflected—a yellowish-gray—from their backs, while the shadows are dark about their feet.

*Signed at the lower right, DESSAR, 1911.*

*Purchased from the artist.*

No. 191

JOHN HENRY TWACHTMAN

AMERICAN 1853—1902

*THE WHITE BRIDGE*

*Height, 30 inches; width, 30 inches*

IN the midst of a green landscape a narrow river entering the scene from the left foreground winds partly across the picture, and back toward a low hill, where its course is lost in a profusion of foliage in the central distance. A slender, crooked and feathery tree on the nearer low bank in the foreground is a light, yellowish-green, and a darker, cone-shaped evergreen tree grows near it at the foot of a higher, steep part of the bank. The grass of the entire bank is of a similar pale yellowish-green in the sunshine to the foliage of the slender tree, and of other trees which toward the top of the picture obscure the sky. From the high bank a graceful white footbridge of gentle arch crosses the stream, which is filled with gray and purplish-brown reflections. The bridge is ornamented with an overhead arch, protecting its promenade.

*Signed at the lower right, J. H. TWACHTMAN.*

*Purchased from S. S. Dustin.*







No. 192

RALPH ALBERT BLAKELOCK

AMERICAN 1847—

*MOONLIGHT*

*Height, 27 inches; length, 37 inches*

THE full moon, white in a haze of cloud vapor, is well above the horizon on a night which is bright notwithstanding the presence of many tenuous clouds in the sky. The moonlight brightens the surface of an arm of water which reaches irregularly over low, flat lands in the center of the canvas, the land rising slightly on the right, and everywhere save in the foreground being covered with indefinable herbage or brush growths in brown and green tones. In the foreground are indications of rocks, and a few slender trees of lace-like foliage are to be seen against the light of the sky.

*Purchased from the artist.*

*Exhibited at Berlin and Munich, 1910.*



No. 193

HENRY W. RANGER, N.A.

AMERICAN 1858—

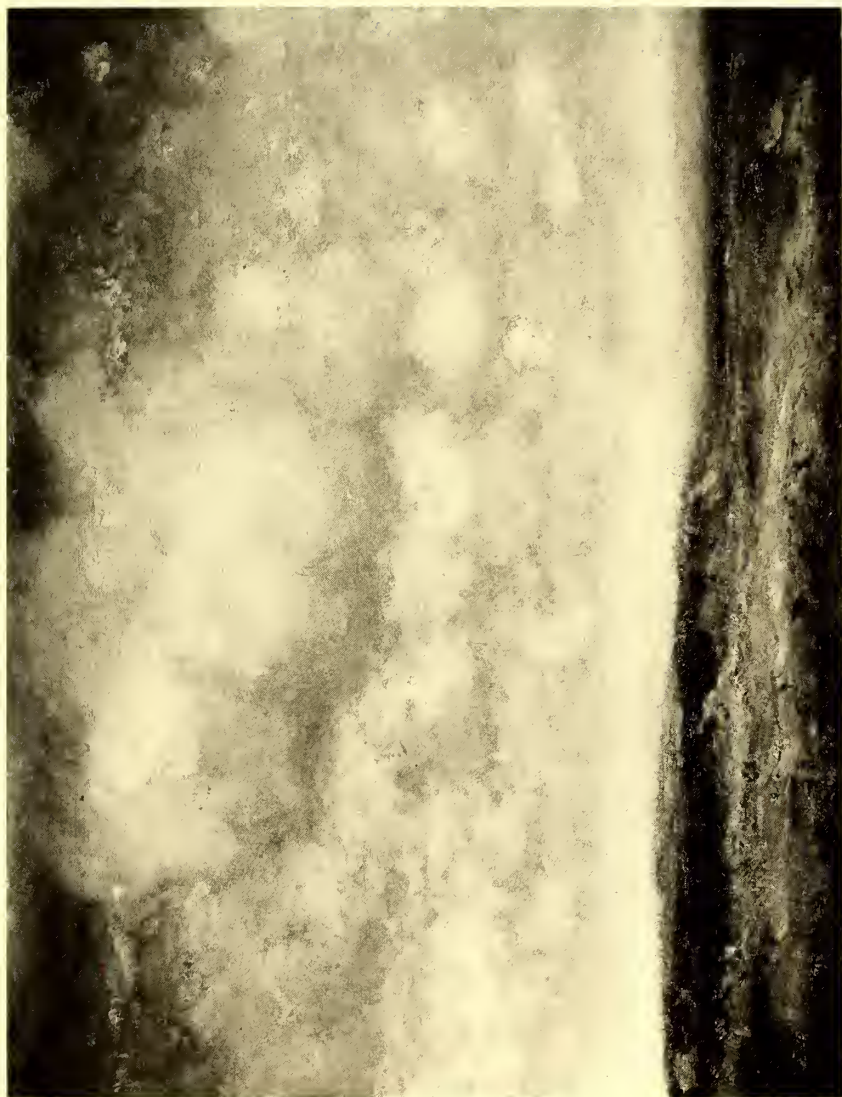
*SKY, DUNES AND SEA*

*Height, 28 inches; length, 36 inches*

THE dunes, which are high at the left and covered with the coarse, gray-green grass of the seaside, have given way to inroads of the tides in the foreground, and become low, hummocky sand-patches, with a bit of struggling green here and there. At the right the sea, a deep blue on a bright day, comes up in gentle motion. The light blue sky is all but filled by masses of grayish-white cumuli, whose edges are tinged with faint cream-yellow.

*Signed at the lower left, H. W. RANGER, 1904.*

*Purchased from the artist.*







No. 194

ROBERT REID, N. A.

AMERICAN 1863—

*THE YELLOW FLOWER*

*Height, 37 inches; width, 30 inches*

A YOUNG woman slender and fair, her hair a reddish-yellow and her cheeks a delicate pink, is seated in the sunlight among greenery and flowers. She is shown at three-quarter length, facing the left, turned slightly toward the front, and her face is seen in profile. She wears a short-sleeved gown of light material, moderately low at the neck, and a bright yellow scarf or veil curls about her waist, having been allowed to fall from her shoulders, and she is hatless. She has plucked a yellow flower from the many in the field around her and leans forward to examine it in her right hand, while her left falls easily against her side and the loose folds of her dress.

*Signed at the lower left, ROBERT REID, '08.*

*Purchased from the artist.*

No. 195

CULLEN YATES, A.N.A.

AMERICAN, CONTEMPORARY

*UPLAND PASTURES*

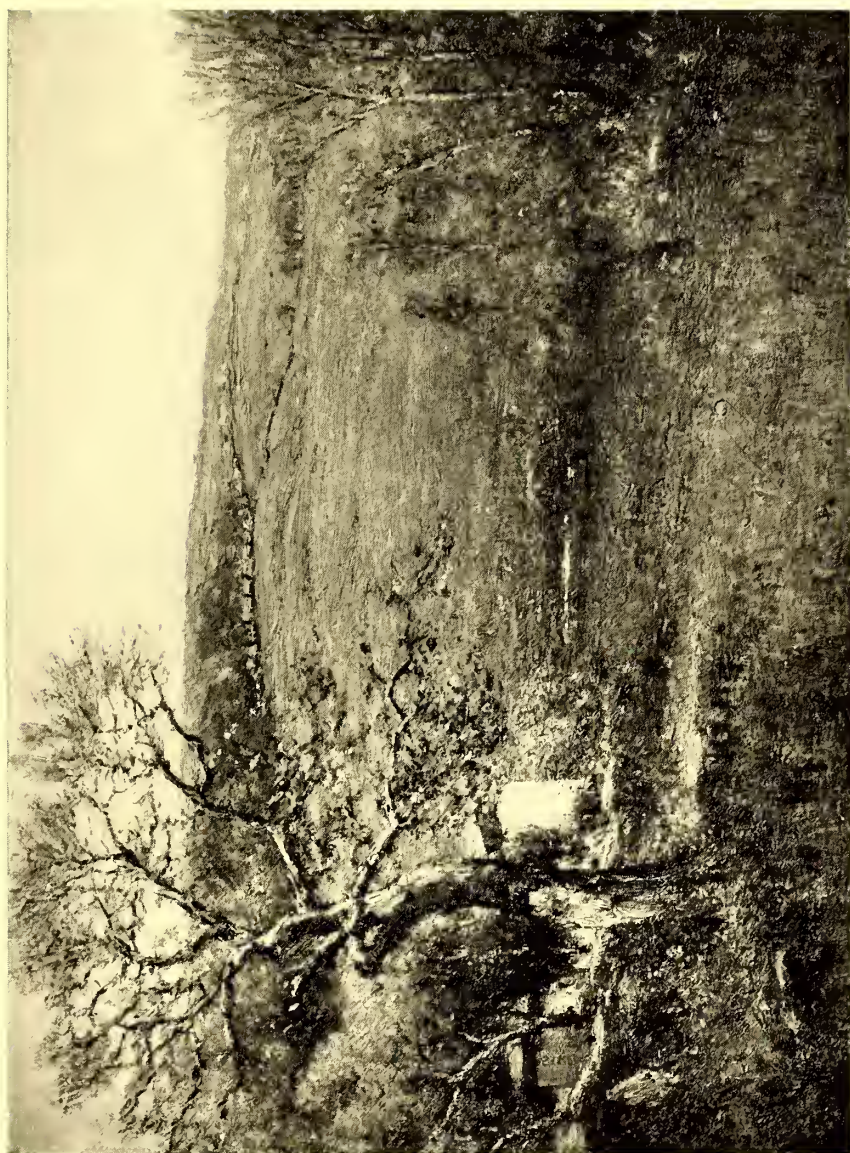
*Height, 30 inches; length, 40 inches*

MASSIVE hills with rolling surfaces, divided here and there into fields by dark fences or lines of trees, are spread out broadly before the observer, rising mound on mound to a far distance and a high horizon. They are green pastures, but the grasses are turning with the trees, which in the foreground are bright in red and yellow autumn tones and elsewhere show their colors less brilliantly. The whole landscape is in sunlight, under a pale turquoise sky enlivened by white cloud patches touched with pink and yellow. Blue, scattered rocks appear in the foreground, and a glistening white rill crosses it between rich green banks in a bit of a valley or hollow.

*Signed at the lower right, CULLEN YATES.*

*Purchased from the artist.*









No. 196

FREDERICK S. CHURCH, N. A.

AMERICAN 1842—

*UNDINE*

*Height, 41¼ inches; width, 25 inches*

SHE appears as a pale blond nymph with the lightest of yellow-blond hair, standing facing the spectator, and is shown almost at full length, nude amongst green water reeds, her fair pink flesh seen through a transparent and prismatic curtain of falling water. Behind her as a background is a cavern of dark green rock—a bit of a green-blue sky with white clouds seen at one corner, above. The sunlight strikes from the left and above on her strange, bright hair, which falls down her back, and she raises her right hand to screen her pale blue eyes—behind their misty veil—as she looks directly at the spectator. In her left hand, hanging at her side, she holds a flower.

*Signed at the lower right, COPYRIGHT BY F. S. CHURCH,  
N. Y., 1902.*

*Purchased from the artist.*

No. 197

GEORGE INNESS, N. A.

AMERICAN 1825—1894

*SUNSHINE AND CLOUDS*

*Height, 27½ inches; length, 42 inches*

A FAR-EXTENDING plain is presented to view on a summer or early autumn day when the heavens are filled with swift-moving clouds, which intercept the sunshine intermittently and mark a brilliant landscape with their faint shadows. Here the whole foreground is in a broad, transparent shadow. It is a ground of fields at the right and marshlands toward the left about a central pool or shallow stream, and the field stubble and the marsh growths are a yellowish-brown, with green and red tinges. In the middle distance all the land is in sunshine, with a bright green meadow in the center and various buildings suggested across the distance, while to the right, beyond a bunch of green trees, a jet of steam or gray smoke is seen rising from a locomotive which is running in a hollow. The skyful of clouds of many forms and differing densities is most varied, and its assemblage of vaporous tones and colors full of interest.

*Signed at the lower right, G. INNESS, 1883.*

*Reproduced in "American Masters of Painting," by Charles H. Caffin.*

*Exhibited at Berlin and Munich, 1910.*





No. 198

HOMER D. MARTIN, N. A.

AMERICAN 1836—1897

*THE MUSSEL GATHERERS*

*Height, 28½ inches; length, 46¼ inches*

THE tide is out, and a broad, flat, greenish-brown and stony beach of a European coast is pictured, filling the foreground, at the approach of twilight on a day of clouds. From the left, meandering streamlets still percolate among the stones and the marine growths attached to them, and elsewhere occasional puddles of water linger imprisoned. Strolling across the beach, their brown baskets strapped to their shoulders, three peasant women of the fisherfolk are seeking mussels, one of them intent in her search, while her two companions are engaged, as they walk, in a gossiping argument. Their figures are dark in the half-light, and their garments are brown, blue, black and red, and each wears a white headdress. A steep shore, with green grass and brown bushes on its crown, sweeps across the background, and some light clouds streak the dull gray and blue of the sky.

*Signed at the lower right, H. D. MARTIN, 1886.*

*Purchased from Franklin L. Gunther.*



No. 199

WILL H. LOW, N. A.

AMERICAN 1853—

The following twenty paintings (Nos. 199 to 218) by Will H. Low, N.A., are the artist's studies for his mural decorations in the ballroom of the Waldorf-Astoria. They were purchased from Mr. Low.

*MUSIC OF THE SEA*

(Lunette)

*Height, 22 inches; length, 35 $\frac{3}{4}$  inches*

NYMPHS of the sea, in and out of their liquid element, are making and listening to the mysterious music of the deep and its circumambient atmosphere. On the right, one *demi-nue* is seated on a huge rock which projects above the water, a yellow gauze drapery over her limbs, the waves and spray breaking about her. At her ear she holds a green shell, listening dreamily. At the left her blond sister, enwrapped in pink drapery, is stepping out of the water, moving eagerly forward and blowing a long shell horn. In the foreground a nymph with red hair, nude to the waist, with green gauze drapery below, reclines on rocky shelves over which the tumbling waters toss and roll, and she also is sounding her green conch.





No. 200

WILL H. LOW, N.A.

AMERICAN 1853—

*MUSIC OF THE WOODS*

(Lunette)

*Height, 22 inches; length, 36½ inches*

A DRYAD with mauve gauze drapery about her limbs is floating through the air, over the tree-tops in a wood, leaning as on her back, her red locks loosely blowing. Her hands are raised to her mouth, as though calling back or sounding the music of her seductive world to two youths who would pursue from the rocks and brush of their environment. One, half-clad in a pelt, with one knee on a rock, gazes toward her; the other, a flying blue drapery over his thighs, reaches after her with both arms, his rapt gaze directed far above her.

No. 201

WILL H. LOW, N.A.

AMERICAN 1853—

*MUSIC OF PEACE*

(Lunette)

*Height, 21 inches; length, 36 inches*

ON an idyllic hillside of green grass and rocks, with trees and plants in blossom as a part of the background, a nude youth—his loins enwrapped in a skin—pipes while a yellow-haired, white-robed maiden places a chaplet of laurel on the brow of another with reddish hair, who reclines at full length on the turf before her in a single, clinging, semi-transparent garment of pale mauve. At the left, a shepherd in green is seated below a young mother in a salmon-pink gown who suckles her nude infant.







No. 202

WILL H. LOW, N.A.

AMERICAN 1853—

*MUSIC OF WAR*

(Lunette)

*Height, 21 inches; length, 36 inches*

ON the right, youths in loin-cloths blow brazen trumpets, while lusty men with pikes crowd on them and press forward, following two sturdy pikemen who toward the left are kneeling on rocky ledges, bending and gazing down to regions unrevealed. There is a background of suggested trees and a brilliant multi-colored sky.

No. 203

WILL H. LOW, N.A.

AMERICAN 1853—

*THE DANCE*

(Lunette)

*Height, 22 inches; length, 36 inches*

A TALL and robust maiden, in a bright, golden-yellow, diaphanous drapery suspended from her shoulders, is engaged in a step of the dance on the greensward, amid brightly flowering shrubs and plants. She is poised on the ball of one foot, her arms gracefully extended, one down her side, the other bent toward her laurel-bound golden hair. About her at either side, standing, seated on rocks or lying on the ground, five other figures make up her admiring group—one with the lyre of Terpsichore, one with pipes, another holding a mask—their costumes or draperies green, mauve and salmon-color.









No. 204

WILL H. LOW, N. A.

AMERICAN 1853—

**THE DRAMA**

(Lunette)

*Height, 22 inches; length, 35 $\frac{3}{4}$  inches*

DRAMA in a bright, reddish-pink classical robe, draped from the shoulders, stands at full length in the center of a group of five figures, a laurel circlet about her head, her right arm raised commanding attention, a yellow mask in her left hand. Seated at her right, an aged man, looking up—a white robe over shoulder and loins—holds a lyre; at her left a half-nude maiden with yellowish-red drapery writes on a tablet; while back of her a seated maiden in pale yellow and a reclining one in clinging mauve hold respectively the scroll and the ball and compass. Conventional surroundings of foliage and shrubbery.

No. 205

WILL H. LOW, N.A.

AMERICAN 1853—

*AMERICA—SONG*

(Oval)

*Height, 21 inches; width, 12 $\frac{3}{4}$  inches*

COLUMBIA in a wreathed crown of oak leaves is seated upon a coping facing squarely to the front, with head thrown back, lips lightly parted and eyes uplifted, hearing a gentle song of peace and praise. Her plain white drapery is enriched by the Stars and Stripes, thrown over her left shoulder and knee, and she holds extended before her a partly unrolled scroll. Her deep and rich red hair enwreathes her head within the circlet of leaves, against a pale turquoise sky which blends into a vague background.

*Signed at the lower left, WILL H. LOW.*









No. 206

WILL H. LOW, N.A.

AMERICAN 1853—

*ENGLAND—THE HARPSICHORD*

(Oval)

*Height, 21 inches; width, 12 $\frac{3}{4}$  inches*

THE white keyboard of an old-fashioned harpsichord of greenish color extends across the picture—the instrument standing before a low green trellis beyond which pink flowers raise their heads amid pale splashes of yellow. A young woman of warm red hair and mature charms is seated at the harpsichord but turned to the left, her face more than half to the front, holding music in her left hand while her right is sounding notes on the instrument. She wears a décolleté gown of varied mauve tones, and a heavy drapery of bright yellow with white and red ornamentation enfolds her lower figure.

No. 207

WILL H. LOW, N.A.

AMERICAN 1853—

*EGYPT—THE CURVED HARP*

(Oval)

*Height, 21 inches; width, 12 $\frac{3}{4}$  inches*

ON a stone seat Egypt as a woman sits facing the right, three-quarters front, the curved harp between her knees extending its red crescent from the floor to above her head. The stone of the seat is a reddish brown, a female figure at the left leans over the parapet behind the player, and in the background two tall pyramids—a purplish-gray below and yellow-capped—rise toward a green-turquoise sky. Egypt's figure is clad in brilliant, glowing yellow and malachite-green, with notes of red.





No. 208

WILL H. LOW, N. A.

AMERICAN 1853—

*FRANCE—THE DRUM*

(Oval)

*Height, 21 inches; width, 12 $\frac{3}{4}$  inches*

MARTIAL France is figured hearing the music of drum and cannon. A brunette young woman of settled features, capped in pink and laurel-crowned, sits in tricolored drapery leaning against a bronze-green cannon of huge size. Her profile is clear against a griseous sky, as she looks to the right with upturned gaze. Slung from her shoulder is a snare-drum that lies against her hip, and she steadies it with her right hand, which clasps the sticks. A cannon-ball is suggested at her feet.



No. 209

WILL H. LOW, N. A.

AMERICAN 1853—

*GERMANY—THE ORGAN*

(Oval)

*Height, 21 inches; width, 12 $\frac{3}{4}$  inches*

A SAXON maiden with long, Marguerite braids of her deep yellow hair hanging to her waist, is seated on the bench before an organ, in the act of playing. She faces the left and is seen in profile, the fingers of her left hand touching the keys and her right hand poised for its next movement. The organ is mahogany-color, its curtained pipes of light yellow tone. The player's eyes are directed upward, and her attitude is that of listening to the notes of the instrument. Her waist is a mauve-gray and her voluminous skirt of magenta, with sundry tones of dull red and yellow.





No. 210

WILL H. LOW, N. A.

AMERICAN 1853—

*GREECE—THE LYRE*

(Oval)

*Height, 20 $\frac{3}{4}$  inches; width, 12 $\frac{3}{4}$  inches*

FIGURATIVE Greece is seated in an embrasure of a marble pergola, clad in a filmy chiton of canary color which leaves arms and chest exposed, a rich drapery of blue over waist and knees, laurel-crowned, and sounding the notes of a golden lyre. The gold is repeated in a broad band that frames the composition. Greece looks toward the right, facing three-quarters front, and is seen against a background of trees, shrubbery, and grayish-white clouds in a blue sky.

No. 211

WILL H. LOW, N.A.

AMERICAN 1853—

*HOLLAND—THE LUTE*

(Oval)

*Height, 20¾ inches; width, 12½ inches*

AGAINST a deep azure sky a Dutch house built of brick, with a step-gable roof, rises on the left, with suggestions of a grass-bank and growing plants before it, the whole as background for a robust, fair-haired woman who is playing a lute. She sits in a mahogany chair turned to the left, but faces the front with the lute across her knee, and her lips are parted as though singing softly to herself. Her décolleté gown is of a broad, flowered pattern, the ornamentation pink, yellow and green on a white ground. At her feet is a line of yellow tulips of the tulip-growing Lowlands, and a suggestion of water.







No. 212

WILL H. LOW, N. A.

AMERICAN 1853—

*HUNGARY—THE VIOLIN*

(Oval)

*Height, 21 inches; width, 12 $\frac{3}{4}$  inches*

HUNGARY is possessed of the spirit of her music, as she sits on a green and brown bank in the open—field plants and grasses growing near her, a creamy-white conical tent rising behind her—and holding her beloved violin pressed beneath her chin with her left hand, while her right hand holds the bow away to her right. She is facing forward, slightly turned toward the right, and the sky above her has a filmy veil of white over its robin's-egg blue. Her hair is bound with strands of coral and bright coins, her loosely draped waist of soft material is of orange tone, and the ample skirt that covers her spread knees is almost iridescent in varied notes of green and yellow. She smiles, and her eyes are fixed in a far-away vision.

No. 213

WILL H. LOW, N. A.

AMERICAN 1853—

*IRELAND—THE CELTIC HARP*

(Oval)

*Height, 21 inches; width, 12½ inches*

A YOUNG woman with broad face, blue eyes, and features of Irish type, is seated on a blue-gray rock—one of many jutting out from a green hillside—and rests one foot on another of the rocks below, while its mate on the ground is all but laved by the blue sea on whose border the maiden sits dreaming. She faces the left, three-quarters front, a Celtic harp between her knees, on which she leans forward, resting an elbow on its top and supporting her head by her hand. Her head is thrown back and she gazes with rapt and distant expression upward and afar. Her loose hair, blown by the wind, streams out against a blue sky overspread by a white fleecy veil. She is clad in a light green drapery which leaves her arms and feet and one side of the torso exposed.









No. 214

WILL H. LOW, N.A.

AMERICAN 1853—

*ITALY—THE 'CELLO*

(Oval)

*Height, 21 inches; width, 12 $\frac{3}{4}$  inches*

SEATED on a balcony with a pale but bright blue sky for background, a vigorous yet dreamy young woman with Titian hair is playing the 'cello, with emotion. Her drapery of indefinite coloring leaves her bust nude, and is carried in a swirl back of and to one side of her. Her figure is three-quarters toward the front, but as she leans over her instrument, playing, her face is seen in profile to the left, her large eyes directed toward infinite distance.

No. 215

WILL H. LOW, N.A.

AMERICAN 1853—

*JAPAN—THE SAMISEN*

(Oval)

*Height, 21 inches; width, 12½ inches*

A LITTLE lady of the Orient is seated on a red lacquer stool before a low grill railing, a dwarf tree growing in a deep blue pot at her feet and a pinkish-yellow, ovoid paper lantern suspended before her. She faces the right and is seen in profile, giving close attention to her samisen's curious notes. Her black hair is done up with long pins, and adorned with a yellow and green flower, and her loosely flowing kimono, which falls away from her neck, displays varying tones of red, blue, yellow and pearl-gray.







No. 216

WILL H. LOW, N.A.

AMERICAN 1853—

*RUSSIA—THE BELLS*

(Oval)

*Height, 21 inches; width, 12¾ inches*

A SINGLE-SEATED Russian sleigh headed toward the right is pictured against white banks of snow, under a sky of a cold blue. The heavily ornamented sleigh is green and brown and gilded, and in it is seated a fair young woman of quiet and determined expression who has turned toward the spectator, her head inclined forward but her eyes raised. She is clad in a long, loose gown or velvet robe of pale red, with white lace at the short, open, flowing sleeves, and with hands raised—one over her head, one at shoulder-level—she swings a string of jingling sleigh-bells.

No. 217

WILL H. LOW, N.A.

AMERICAN 1853—

*SCOTLAND—THE BAGPIPES*

(Oval)

*Height, 21 inches; width, 12¾ inches*

BLITHE of aspect, a Highland lass is perched upon a gray rock on the slope of a green and yellow heath, tootling the national pipe with abstracted air. Her short skirt of burnt-orange hue leaves a sturdy leg a bit exposed as she sits with one foot doubled under her, facing the right. Her yellow-blond hair is wrapped loosely about her head, which is inclined forward as she looks down the hill, her profile sharp against the thin white clouds screening a light blue sky.





No. 218

WILL H. LOW, N.A.

AMERICAN 1853—

*SPAIN—THE CASTANETS*

(Oval)

*Height, 20¾ inches; width, 12½ inches*

A DARK and supple beauty of the Southland is seated upon a coping or balustrade in the full sunshine of a bright day, beneath a whitish-blue sky. Filmy and transparent pink drapery leaves bust and torso unconcealed, while over her knees is loosely drawn a robe of Spanish red and yellow. A black lace mantilla floats from her dark hair, ripening oranges grow among green branches which rise above the wall of her seat, and her arms are raised in swinging abandon—one above her head—as she clacks the castanets.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.





**LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS**



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
BALLIN, HUGO, <i>A.N.A.</i>	
The Dove	16
An Evening Song	137
BECK, OTTO WALTER	
The Shepherd	20
The Child Mary	90
BECKWITH, J. CARROLL, <i>N.A.</i>	
Apple Blossoms	17
BLAKELOCK, RALPH ALBERT	
Pegasus	3
Early Evening	10
Golden Evening	27
Sundown	31
The Indian Hunter's Camp	46
Autumn	75
An Indian Camp in the Woods	80
In the Catskills	83
A Pool in the Forest	109
The Mountain Brook	114
A Woodland Glen	152
The Powwow	155
Sunset at Sea	171
Moonlight	192
BLUM, ROBERT FREDERICK, <i>N.A.</i>	
Casa d'Oro, Venice	116

BRUSH, GEORGE DE FOREST, <i>N.A.</i>	
Leda and the Swan	87
BUNCE, WILLIAM GEDNEY, <i>N.A.</i>	
Sunset—Mount Desert	14
Evening at Venice	71
Morning in Venice	94
Sunset	100
Watch Hill, Rhode Island	108
CHASE, WILLIAM MERRITT, <i>N.A.</i>	
Near Bay Ridge	1
CHURCH, FREDERICK S., <i>N.A.</i>	
The Visitor	9
The Witch's Daughter	42
Una and the Lion	111
Refuge	142
Moonrise	177
Undine	196
COFFIN, WILLIAM A., <i>N.A.</i>	
A Rainy Day	6
COLMAN, SAMUEL, <i>N.A.</i>	
Moonrise at Venice	4
Moonlight near Rome	85
COX, LOUISE, <i>A.N.A.</i> (Mrs. Kenyon Cox.)	
Little Miss Muffet	48
CURRAN, CHARLES C., <i>N.A.</i>	
Butterflies	2



## DERRICK, WILLIAM ROWELL

Early Morning—Squam Lake, New Hampshire 58

DESSAR, LOUIS PAUL, *N.A.*

The Evening Star 24  
The Wood Cart—Early Morning 133  
A Pastoral 190

DEWEY, CHARLES MELVILLE, *N.A.*

Eventide 53  
Homeward 59  
Drifting—A New England Scene, near Essex,  
Massachusetts 138  
A Gray Day in Shropshire 161

DEWING, THOMAS W., *N.A.*

Morning 18  
The Lute 141  
Woman in Purple and Green 167

DIELMAN, FREDERICK, *P.N.A.*

Magnolias 91

## FITZ, BENJAMIN RUTHERFORD

Gathering the Last Sheaves 105  
The Reflection 185

FULLER, GEORGE, *A.N.A.*

A Child of the Forest 23

FULLER, HENRY BROWN, *A.N.A.*

Mother and Child 121

FULLER, LUCIA FAIRCHILD, *A.N.A.*

The Rose Gown 26

	CATALOGUE NUMBER
GENTH, LILLIAN MATHILDE, <i>A.N.A.</i>	
Spring Blossoms	136
GIFFORD, ROBERT SWAIN, <i>N.A.</i>	
Summer	49
Near Buzzards Bay	81
GRUPPE, CHARLES PAUL	
Summer—Caledonia Creek	104
Along a Connecticut Road	143
HAMILTON, EDGAR SCUDDER	
Andromeda	73
HASSAM, CHILDE, <i>N.A.</i>	
At the Piano	51
Isles of Shoals	54
Leda and the Swan	124
The Butterfly	178
October Haze, Manhattan	186
HILL, ARTHUR T.	
Late Afternoon, Gardiner's Bay	117
HOMER, WINSLOW, <i>N.A.</i>	
The Dead Deer	33
A Fisherman's Day	39
On the Trail	96
A Good One	102
Casting for a Rise	154
A Quiet Nook on a Sunny Day	159
HOWLAND, ALFRED CORNELIUS, <i>N.A.</i>	
At the Mill, Walpole, New Hampshire	19

INNESS, GEORGE, *N.A.*

Landscape and Cattle	35
The Farmhouse	64
Durham, Connecticut, 1880	106
Spring Blossoms—Montclair, New Jersey, 1885	120
Early Autumn, Montclair	140
Woods near Milton	156
Sunshine and Clouds	197

JOHNSON, EASTMAN, *N.A.*

Corn Husking	8
--------------	---

LA FARGE, JOHN, *N.A.*

Mount Tohivea	43
The Ascension	95
Lady of Shalott	153

LATHROP, WILLIAM L., *N.A.*

Twilight in Connecticut	21
-------------------------	----

LOEB, LOUIS, *N.A.*

The Dreamer	13
Miranda	122

LOW, WILL H., *N.A.*

A Débutante	162
Music of the Sea	199
Music of the Woods	200
Music of Peace	201
Music of War	202
The Dance	203
The Drama	204
America—Song	205
England—the Harpsichord	206

Egypt—the Curved Harp	207
France—the Drum	208
Germany—the Organ	209
Greece—the Lyre	210
Holland—the Lute	211
Hungary—the Violin	212
Ireland—the Celtic Harp	213
Italy—the 'Cello	214
Japan—the Samisen	215
Russia—the Bells	216
Scotland—the Bagpipes	217
Spain—the Castanets	218
LUCAS, ALBERT P.	
The Night Watch	128
MARSHALL, WILLIAM EDGAR	
On the Seine	79
MARTIN, HOMER D., <i>N.A.</i>	
Lake George	41
On the Seine	44
Autumn	93
October	98
Low Tide—Villerville	107
A Brook in Connecticut	150
The Meadow Brook	170
The Mussel Gatherers	198
METCALF, WILLARD L.	
The Bower	123
MILLER, CHARLES HENRY, <i>N.A.</i>	
Evening	74
An Early Settler, Long Island	166

MINOR, ROBERT C., *N.A.*

Twilight	29
Sundown	36
After Sunset	84
Eventide	158
Noonmark by Moonlight	181

MURPHY, J. FRANCIS, *N.A.*

Autumn	30
A Hillside Farm	62
September	76
Early Autumn	101
Morning	126
Gray Hills	173

## NEWELL, GEORGE GLENN

The Toilers	67
Late Afternoon	182

## NEWMAN, ROBERT LAYTON

The Letter	89
Madonna and Child	148

O'DONOVAN, WILLIAM R., *A.N.A.*

The Bathers	86
-------------	----

## PAULI, RICHARD

Evening	7
---------	---

RANGER, HENRY W., *N.A.*

Sunset at Berthier	61
Spring Pastures	65
The Spring-hole, Haley's Woods	68
Willows	130



The Swamp Pool	134
A Nocturne	174
Early Morning—Noank	189
Sky, Dunes and Sea	193
REID, ROBERT, <i>N.A.</i>	
The Violet Gown	55
The Pool	60
The Brown Veil	132
The Violet Kimono	184
The Yellow Flower	194
ROBINSON, THEODORE	
A New England Brook	11
Afternoon Shadows	110
Day Dreams	169
RYDER, ALBERT P., <i>N.A.</i>	
Autumn	28
“With Sloping Mast and Dipping Prow”	38
Evening Glow—the Old Red Cow	78
SARTAIN, WILLIAM, <i>A.N.A.</i>	
Near Englewood, New Jersey	15
The Meadow Brook	164
SHIRLAW, WALTER, <i>N.A.</i>	
Toning of the Bell	22
The Kiss	25
Autumn	165
TRYON, DWIGHT WILLIAM, <i>N.A.</i>	
Springtime	50
An Autumn Evening	113
Daybreak	175

## TWACHTMAN, JOHN HENRY

An Early Winter	12
New York Harbor	47
The Little Bridge	52
Street Scene, Limburg, Germany	72
Near Bridgeport, Connecticut	99
Old Holly House, Cos Cob—Winter	119
A Spring Morning	125
The Bridge in Winter	131
Meadow Flowers	135
The Campanile, Late Afternoon	146
Freight Boats on the Seine	172
The Hidden Pool	180
Niagara in Winter	187
The White Bridge	191

VAN LAER, ALEXANDER T., *N.A.*

October near Litchfield	179
-------------------------	-----

WALKER, HENRY OLIVER, *N.A.*

Boy and Dove	103
A Morning Vision	127

WAUGH, FREDERICK J., *N.A.*

A Misty Day, Monhegan	57
From Giant's Stairway, Bailey's Island	66
Sea and Foam	70
East Coast, Bailey's Island	144
Early Moonrise	183

WEIR, J. ALDEN, *N.A.*

Midday	56
Lengthening Shadows	118

WILES, IRVING RAMSAY, *N.A.*

The Purple Shawl	69
------------------	----

WHITTREDGE, WORTHINGTON, *N.A.*

A Gray Day in the Valley 145

WILLIAMS, FREDERICK BALLARD, *N.A.*

The Bather 5

The Broad, Green Valley 139

The Sea Nymphs 147

The Golden Hour 188

WYANT, ALEXANDER H., *N.A.*

A Cloudy Day in the Adirondacks 32

In the Catskills 34

A Lowery Day 37

Moonlight 40

Early Morning 45

A Wet Afternoon 63

A Cloudy Sunset 77

Mystic Rays 82

Sunset in the Woods 88

A Cloudy Evening 92

September 97

A Gray Day 112

An Adirondack Vista 115

An October Landscape 149

An Adirondack Hillside 151

Haying Time 157

The Lonely Farmhouse 160

Sunset 163

Birch Woods in the Adirondacks 168

Morning at Neversink 176

YATES, CULLEN, *A.N.A.*

The First Snow 129

Upland Pastures 195











SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01767 8319